

ANNALS OF THE
SOUTH AFRICAN MUSEUM

VOLUME 49

ANNALS
OF THE
SOUTH AFRICAN MUSEUM

VOLUME 49



PRINTED FOR THE
TRUSTEES OF THE SOUTH AFRICAN MUSEUM
1967-1968

LIST OF CONTENTS

	<i>Page</i>
LAWTON, A. C. Bantu pottery of southern Africa (published September 1967)	I
RUDNER, J. Strandloper pottery from South and South West Africa (published March 1968)	441

A. G. LAWTON

BANTU POTTERY OF SOUTHERN AFRICA

September 1967 September

Volume 49 Band

Part I Deel



ANNALS OF THE SOUTH AFRICAN MUSEUM

ANNALE VAN DIE SUID-AFRIKAANSE MUSEUM

Cape Town Kaapstad

The ANNALS OF THE SOUTH AFRICAN MUSEUM

are issued in parts at irregular intervals as material
becomes available

Obtainable from the South African Museum, P.O. Box 61, Cape Town
(Cash with order, post free)

Die ANNALE VAN DIE SUID-AFRIKAANSE MUSEUM

word uitgegee in dele op ongereelde tye na beskikbaarheid
van stof

Verkrygbaar van die Suid-Afrikaanse Museum, Posbus 61, Kaapstad
(Kontant met bestelling, posvry)

OUT OF PRINT/UIT DRUK

1, 2(1, 3, 5, 7-8), 3(1-2, 5, t.-p.i.), 5(2, 5, 7-9),
6(1, t.-p.i.), 7(1, 3), 8, 9(1-2), 10(1-3),
11(1-2, 7, t.-p.i.), 21, 24(2), 31(1-3), 38, 44(4).

Price of this part/Prys van hierdie deel

R14.00

Printed in South Africa by
The Rustica Press Pty., Ltd.,
Court Road, Wynberg, Cape

In Suid-Afrika gedruk deur
Die Rustica-pers Edms., Bpk.,
Courtweg, Wynberg, Kaap



- | | |
|-------------------------------|--|
| 1. <i>Top, l.:</i> | SAM 8803. Zulu, Msinga, Natal. 1936 (see figure 14). |
| 2. <i>Top, r.:</i> | SAM 8938. Tsonga. Near Morrumbene, Mozambique. 1963 (see figure 68). |
| 3. <i>2nd row, l.:</i> | SAM 1168. Ngwaketse. Kanye, Botswana. 1908 (see figure 112). |
| 4. <i>2nd row, centre:</i> | SAM 8010. South Sotho. Leribe, Lesotho. 1958 (see figure 80). |
| 5. <i>2nd row, r.:</i> | SAM 8012. South Sotho. Leribe, Lesotho. 1958 (see figure 99). |
| 6. <i>3rd row:</i> | SAM 6578. Sotho. Lydenburg, Transvaal. 1946 (see figure 150). |
| 7. <i>4th row, l. top:</i> | SAM 8695. Venda. Louis Trichardt, Transvaal. 1962 (see figure 218). |
| 8. <i>4th row, l. bottom:</i> | SAM 8801. Lemba. Sibasa, Transvaal. 1936 (see figure 237). |
| 9. <i>4th row, r.:</i> | SAM 8799. Lobedu. Pietersburg, Transvaal. 1936 (see figure 167). |
| 10. <i>Bottom, l.:</i> | SAM 8970. Manyika. Inyanga Reserve, Rhodesia. 1963 (see figure 256). |
| 11. <i>Bottom, r.:</i> | SAM 4098. Kualuthi. Ovamboland. 1923 (see figure 309). |

BANTU POTTERY OF SOUTHERN AFRICA

By

A. C. LAWTON, M.A.

(With plates I-XXV and 331 text-figures)

TABLE OF CONTENTS

	<i>Page</i>
Abbreviations	1
Part I General Introduction	2
Part II Technology of Pottery Manufacture	5
Part III General Classification of Pottery Types	21
Part VI Pottery Techniques and Types Classified by Tribe	
1. Nguni	30
2. Tsonga	80
3. Sotho	102
4. Venda	193
5. Lemba	212
6. Chopi	219
7. Shona	230
8. Herero	281
9. Ambo	284
10. Okavango Tribes	300
Discussion and Conclusions	307
Summary	315
Acknowledgements	317
References	319
Description of Figures	322
Figures	369
List of Plates	434
Plates and Maps	<i>After</i> 434
Index	435

ABBREVIATIONS

AFRIK.	Africana Museum, Johannesburg
BLM.	National Museum, Bloemfontein
BM.	British Museum, London
BWYO.	National Museum, Bulawayo
CAM.	Cambridge University Museum of Archaeology and Ethnology
COP.	National (Ethnographic) Museum, Copenhagen
EL.	East London Museum, East London
HAM.	Museum für Völkerkunde, Hamburg
PAR.	Musée de l'Homme, Paris
PITT. R.	Pitt Rivers Museum, Oxford
QVMM.	Queen Victoria Memorial Museum, Salisbury (used by Schofield)
SAL.	Queen Victoria Museum, Salisbury
SAM.	South African Museum, Cape Town
TVL.	Transvaal Museum, Pretoria
UCT.	University of Cape Town collection, on permanent loan to South African Museum, Cape Town
WIND.	State Museum, Windhoek
WITS.	Department of Social Anthropology and African Administration, University of the Witwatersrand, Johannesburg.

I

PART I: INTRODUCTION

The Bantu people of Southern Africa entered this region from the North in successive migratory waves and advanced to the regions which they now inhabit, the first of the immigrants crossing the Zambezi at about the beginning of the Christian era. Pottery of a type belonging to the earliest Iron Age traditions, and found north of the Zambezi (Clark, 1959), has been found at Zimbabwe where it has been dated A.D. 330 by radio-carbon tests (Robinson, 1961b).

Contact with different people and new environments resulted in changes in the way of life and material culture of the migrants; this is evident in regard to pottery. This process is still going on today and is illustrated by the Swazi in Sekhukhuneland, who, using their traditional methods, make pottery in the Sotho style for sale to the local Pedi people, who in this area have abandoned the manufacture of their own wares.

These changes became more pronounced and permanent with the settlement of the European in Southern Africa. We know from the observations of early travellers and anthropologists that pottery used to be made in larger quantities throughout this area than it is today when the percentage of potters is relatively low. Many having the knowledge no longer use it, preferring to buy pots from those who have built up a small home industry in pottery, or to utilize the cheaper more durable types of commercial utensils sold at local trading stores.

Further, in many Bantu schools throughout Southern Africa, which are attended by pupils from a number of different tribes and where pottery is taught as a subject, the method taught is not traditional to all pupils, and may, indeed, be foreign to them all.

Not only are new techniques being introduced but new forms have been adopted in imitation of Western articles such as vases, sugar-bowls, tea-pots and casserole dishes, and many traditional vessel types are being neglected. The more specialized ritual earthenware articles have become far less common, and in many cases have disappeared completely since traditional beliefs have been revolutionized.

The principle aim of this survey is to record present-day techniques and pottery types and to investigate the possibility of using pottery as a basis on which to make cultural classifications and comparisons.

On the whole literature on this subject is scattered and consists mainly of references to pottery in the diaries of early travellers and missionaries and short descriptions in social anthropological studies. The major work on this subject to date is Schofield's *Primitive Pottery* (1948). Although ethnological studies were used for comparison, the main scope of the work was archaeological and it was felt that a more detailed ethnological study than Schofield had been able to include was needed before this type of pottery disappears. Further, it is

hoped that the archaeologists will find the survey of use in the correlation of prehistoric and present-day pottery traditions.

The summary is limited to the geographical area south of the Zambezi and Cunene rivers and within that to the Bantu peoples, generally called the Southern Bantu. Within this group of peoples there are certain cultural affinities which are reflected in their pottery; some of these bind the whole group together, such as the lack of a wheel; others demonstrate local differences, for example, colour, shape and decorative patterns.

As the Hottentots and Bushmen fall into neither the same ethnic nor cultural grouping as the Bantu they have been excluded from this survey.

The survey involved field trips to as many reserves as possible in the time available. Pottery demonstrations were watched, potters interviewed and photographs taken of earthenware utensils in use and methods of manufacture. Every attempt was made to confirm information received from as many informants as possible, but in some cases only one potter could be found and there was no means of knowing whether his or her methods were typical of their group. The data is further limited by the fact that at least two, and sometimes three languages were required at an interview. Information collected in the field has, however, been augmented from the literature and by the examination of museum collections.

The following is a list of the tribes included in the survey based on a classification after Van Warmelo (1935; 1951), Posselt (1927), Hahn (1928) and Junod (1927), and personal investigation.

DIVISION	SUBDIVISION	TRIBAL GROUP
1. NGUNI	11 Cape Nguni	Xhosa, Thembu, Bomvana, Mpondomise, Mpondo
	12 Immigrant Cape Nguni	Fingo, Hlubi, Bhaca, Xesibe
	13 Natal Nguni	Zulu and others
	14 Swazi	Ngwane, Khandzambili, Transvaal Swazi
	15 S. Transvaal Ndebele	Manala, Ndzundza, Hwaduba
	16 N. Transvaal Ndebele	Moletlane, Laka, Maune
	17 Tshangana (Gasaland) (see 23 below)	
	18 Rhodesian Ndebele	
2. TSONGA	21 South Tsonga (Ronga)	
	22 Nhlanguanu	
	23 Tshangana	
	24 Nkuna and others in Transvaal	
	25 North Tsonga in Transvaal, Mozambique and Rhodesia	Nwalungu, Hlengwe, Tswa
	26 Mixed Tsonga in Transvaal	
	27 Central Tsonga in Mozambique	

DIVISION	SUBDIVISION	TRIBAL GROUP
3. SOTHO	31 South Sotho (Basuto)	Sotho, Kwená, Hlakwana, Fokeng, Phuti, Tebele
	32 West Tswana	Thlaping, Thlaro, Rolong, Huruthse, Ngwaketse, Kwená, Mangwato
	33 East Tswana	Kxatla, Kwená,* Phalane,* Phiring,* Taung,* Po,* Tlokwa,* Hlalerwa,* Maleté*
	34 Central Sotho	Pedi, Tau, Kwená, Koni, Roka
	35 East Sotho	Kutswe, Pai, Pulane
	36 North East Sotho	Letswalo, Phalaborwa, Lobedu
	37 North Sotho	Kxaxa, Koni, Birwa, Tlokwa, Xananwa
4. VENDA	41 West Venda	
	44 East Venda	
	47 South Venda	
5. LEMBA		Lemba
6. CHOPI	61 Chopi	Lenge, Chopi, Khoka
	62 Tshongonono	
7. SHONA	71 Karanga	Zezuru, Manyika, Korekore, Tonga, Karanga, Kalanga, Ungwe, Tawara, Hera
	72 Rozwi	Rozwi, Ndau
8. HERERO	81 Kaokoveld Herero	Tjimba, Himba, Herero
	82 Damaraland Herero	
	83 Bechuanaland Herero	
9. AMBO	91 North Ambo	Kwanyama, Ndombondola, Kwankwa
	92 South Ambo	Ndonga, Kualuthi, Kuambi, Ngandjera, Mbalantu, Nkolonkathi, Eunda
	93 East Ambo	Kuangari,† Bunja†
10. OKAVANGO TRIBES (Non-Ambo)	101 Mpukushu	
	102 Diriko	
	103 Sambiu	
	104 Angolan immigrants	

* Given by Van Warmelo (1935) as individual tribes.

† Classified here on basis of hut types and their own traditions, but classified linguistically with the Okavango Tribes. (Westphal, E., *Linguistic Prehistory of Southern Africa, Africa*, **33**: 3, 237, July 1963. O.U.P. London.)

The map showing tribal distribution has been compiled from maps and information from the following sources, which have been modified by findings in the field:

- South West Africa—South West Africa Scientific Society Map 1957
- Bechuanaland Protectorate—Statistics on the Herero from the Department of Tribal Affairs and Social Services, Mafeking
- Republic of South Africa—Van Warmelo, (1935)
- Rhodesia—Posselt (1927), Doke (1931)
- Mozambique—Rita-Ferreira (1959), Junod (1927)

Information collected during the survey regarding the distribution of some aspects of decoration, form and technique has been shown on three maps.

PART II: TECHNOLOGY OF POTTERY MANUFACTURE

INTRODUCTION

It is almost certain that pottery was invented more than once in different centres and at different periods, and that the knowledge was diffused from these regions. The centres are not known and it is indeed often difficult on the available evidence to trace the routes along which the knowledge of the art spread. This is seen in Africa. The earliest known North African pottery is from sites in the Egyptian Fayum, dated by radio-carbon to between 4500–4000 B.C. (McBurney, 1961). It is suggested that this tradition is related to that which developed in the Near East, where well-made pottery occurs at Jericho as early as 7000 B.C. (McBurney, 1961). The pottery in North Africa is recorded in conjunction with a partly hunting and partly agricultural way of life, and at Jericho it occurs in an early farming context.

In Kenya, however, two sherds of pottery were discovered apparently *in situ* at Gambles Cave in conjunction with an Upper Paleolithic Kenya Capsian Culture (Leakey, 1931). Geological evidence suggests a date not later than 10000 B.C. (Leakey, 1931); but comparison of a bone harpoon, which was found in conjunction with the pottery, with one from Ishango, where radio-carbon tests were possible, suggests a date of about 6000 B.C. (Oakley, 1961).

This places the pottery finds from Kenya considerably before those of North Africa; and they are, furthermore, associated with a more primitive way of life. It is generally felt, however, that this dating is too early for pottery in this region and that the material may be out of position after all.

In any event, it is likely that wherever the diffusion centre or centres of the earliest African pottery were located (and this is not known) the techniques used by the earliest potters were much the same as those used by Bantu potters today. These have been handed down through generation after generation, gaining and losing in importance as the way of life of prehistoric man changed. These methods were finally brought south to the region of survey by people practising an Iron Age culture. The form that pottery has taken, however, has evolved to meet the needs of the makers and decorative practices have likewise changed.

Potters in the area under discussion were questioned without success as to whether there are any traditions relating to pottery among their people. No one was able to trace a knowledge of pottery beyond their mothers or grandmothers, nor were there any folk-tales relating to the manufacture.

I. POTTERS AND THEIR EQUIPMENT

THE POTTERS

With a few exceptions all the pottery of the Southern Bantu is manufactured by women. The exceptions are found only in South West Africa, where, among the Diriko and Mampukushu, men are responsible for the manufacture (Shaw and Rudner, verbal information), and among the Kuangari and

Bergdama where there are potters of both sexes (Lebzelter, 1934; Shaw, verbal information). In some groups of the Angolan Nyemba who have settled in the Okavango, the potters are men (Kangara), and in others women (Masaka) (Hellberg, *in lit.* 6.11.61). This suggests that pot-making by men in the region of study is due to Angolan influence, and is not typical.

It was found in the field that the manufacture of pottery today is not confined to members of particular families but that it is undertaken by anyone interested. In spite of this pottery is a specialized craft. Although most of the potters interviewed had learnt their craft from either their mothers or grandmothers, a large number of them had learnt by watching others at work, or at government or mission schools. The mothers of some of these potters had been unable to make pottery.

The potters practise their craft to fulfil both their own domestic requirements and orders placed by neighbours. The exception to this is perhaps found in regions where the weekly market has become a social event, and goods for sale range from vegetables to the products of home industries. In these areas there is a greater degree of specialization, and the potters are able to count on a steady income from the sale of their wares.

It would seem that the status of the Bantu potter has been gradually changing. It was found in the past that the knowledge of pottery techniques was guarded within certain families, and that pottery was an hereditary craft (Martin, 1941; Schapera, 1953). Then, as now, pottery was made both for the potters' domestic use and for trade, which took the form of barter, the vessels being exchanged for the amount of grain they could contain. Today, pottery is generally paid for in cash, but a few of the potters interviewed preferred to barter their wares as in the past.

An interesting development has taken place in southernmost Mozambique, where women manufacture their own domestic ware by hand, and men are employed in Portuguese-owned factories where a primitive kick-wheel is used. Here pottery is manufactured for both the Portuguese and the indigenous people, traditional shapes being made for the latter. The influence of three factories of this type—at Lourenço Marques, Vila de Joao Belo and Magude—is widespread, as lorries and buses carry loads of their pottery to the more northerly districts for sale at local trading stores. In a number of these districts, for example Sitila and Funhalouro, there is no clay for pottery, but even in others where clay is available this ware is popular.

Another aspect of the influence of these factories, and a good example of modern culture diffusion, is seen in the large number of small one- or two-man factories owned and worked by men who have learnt the use of the kick-wheel.

TIME AND PLACE OF MAKING

A potter chooses a place to work in which is sheltered both from the wind and the direct rays of the sun, the reason for this being that she has found or

has been taught that clay is most manageable when cool and wet, and drying caused by heat and wind reduces its plasticity, making shaping more difficult and causing cracking.

Many potters make their pots indoors whatever the weather. A Budgja potter in the Mtoko district, a maker of very large beer-pots, who made her pots indoors at all times, claimed that because of this she had never had any breakages. Some potters, however, work indoors only if the weather is poor, preferring to find a sheltered place outside the hut. Among some of the Ambo tribes of South West Africa we find greater specialization. An underground room (Plate XXV No. 75) is constructed for the manufacture of pottery. Tonjes (1911: 68) described a hut (*ondjiboldo*) the roof of which reached to the ground. There was a gap under the eaves to allow for ventilation, and one narrow doorway was the only means of entry and source of light. An alternative to this was a shelter, used exclusively for the manufacture of pottery, built next to the fireplace or 'kiln' (Lebzelter, 1934).

Potters practise their craft when they have the time and inclination. No particular time of day is considered more suitable than another. Some potters are able to make pottery throughout the year, others are too busy in the fields until after the harvest, and are able to do so only in the slack period. Rainy weather is not generally considered suitable for the manufacture of pottery, but many potters work indoors on rainy days.

MATERIALS USED

It was found throughout the area under discussion that most potters fetch their own clay.* Among some tribes this is, in fact, believed to be essential for the success of the pottery, and is probably due to the importance of the choice of the correct raw materials (see, e.g., Tlokwa, p. 161).

It was found that the most sought after clays were those from river banks and termite heaps, which sources yield clays with the highest degree of plasticity (cf. Schofield, 1948; King, 1942), although other sources are utilized where necessary.

A hoe is generally used to dig the clay, which is collected either wet or dry and carried to the homestead in a light container, such as a basket or paraffin tin. Some potters store the clay damp before preparing it by adding water and pounding. Others dry the clay in the sun, then grind or pound it to a fine powder, either between two stones or with a wooden pestle in a pottery bowl. Inequalities and foreign bodies are removed. Water is then added to the powder, and the mixture kneaded or stamped until it is of the required consistency (Plate XXI No. 60). On one occasion clay collected from a river bed in the Maseru district was shown to be practically ready for use. The potter dug it, added a little water and after she had stamped and kneaded it

*The term 'clay' here applies to the material used in the manufacture of pottery and has no mineralogical significance. The conditions which the material has to satisfy are: (1) that it is plastic and malleable when wet; (2) that it retains the shape into which it is formed when it dries; (3) that it undergoes metamorphosis at a low temperature.

alternately for four minutes it was ready for use.

A number of potters interviewed mixed a non-plastic material with the clay, which they said was to strengthen it. Skilled potters are able to tell from the feel and appearance of the clay whether it is necessary to add anything or not. (The effect of the addition of a non-plastic material, or filler, is to prevent excessive shrinking while drying, thus producing a stronger material. The amount of filler has to be carefully judged, as the addition of too much will have a weakening rather than a strengthening effect.)

Fillers used by Bantu potters include finely ground potsherds, sand, and earth containing asbestos. The asbestos acts as a binder as well as a filler and increases the cohesion of the clay. The filler is added to the clay either after it has been powdered or when water has been mixed with the clay and it has been thoroughly kneaded. It has been noted that the consistency of the clay with which a potter works varies with the individual; it is not known, however, whether this is a matter of personal taste or a requirement dictated by a particular type of clay.

In the manufacture of modern ceramics it is the practice to allow the clay to mature for as long as possible before use, and it is probable that some of the Bantu potters are aware of the fact that clay improves with keeping. A number of the potters interviewed did not use the clay until at least twenty-four hours after preparation.

Traditional materials used in the decoration of pots include red and yellow ochre, graphite and a white material—sometimes chalk or ash. These are dug locally or else bought at stores or from travelling salesmen. The preparation and application of these materials vary slightly from tribe to tribe, but the ochre is generally ground to a fine powder (Plate XIII No. 31), mixed with water and applied either with a piece of cloth or the finger. After application it is immediately burnished with a smooth, round, river pebble. One instance was recorded where a fatty substance was added to the ochre to make it more adhesive (p. 71). Graphite is applied in the same way or else rubbed directly on to the wetted surface of the pot and then burnished. The white colour is rubbed across the patterned surface of some pots by a number of Tsonga and Tswana potters, to make incised or grooved designs show up. The above materials are generally applied before firing, but as they tend to fade during this process the pots are sometimes touched up with colour afterwards.

A decorative material now fairly commonly used is enamel paint. This is applied with a stick, a thorn or even a brush, after firing. Paint is used either as a substitute for natural decorative materials (which are becoming increasingly scarce in some districts) to complete the traditional decorative patterns, or else to give an all-over colour finish.

TOOLS AND EQUIPMENT

No wheel is used in the manufacture of pottery by the Bantu of Southern Africa. The pot may be shaped on a flat stone, a grass ring, the lid of an iron

cooking-pot, in a basket (Plate XV No. 36), on an enamel dish (Plate XXIV No. 72), or on a potsherd (Plate XXII No. 61). The potter usually turns the support on which she is working, although in some cases she herself moves around the pot. This is essential if the pot is a very large one.

Whatever the potter's technique her most important tools are her hands. With them she shapes her clay into a pot of the required form and size, smoothing its surface so that, when she has finished, it is usually impossible to tell how it was made. Various ancillary tools are used to assist in the shaping and smoothing of the vessel, among those observed by the writer being a piece of wood, metal or glass, ox-ribs, clam-shells, a piece of calabash, *tema* pods (*Bauhinia kirkii* Oliv.), large fruit pips and mealie cobs. The choice is made from the most suitable of available materials. These tools are generally placed in a container of water at the potter's side ready for use.

A knife, strip of metal or flat piece of wood may be used to scrape away small amounts of clay below the termination of the wall to produce a 'thickened' rim (Plate XXII No. 62). The same tools are used to make a cut or bevelled rim. In this case the edge is cut evenly with the blade of the tool and smoothed with the fingers afterwards. Many potters use a piece of very wet cloth or soft leather, which they fold over the rim of the pot and hold lightly in position while turning the pot, to give a smooth and even finish to a rounded or thickened rim (Plate XI No. 25). (A more detailed account of shaping rims is given under Shaping, p. 12.)

Thorns, sharp sticks, hairpins and the blade of a knife have been observed in the decoration of pottery with incised designs. Grooved lines are produced with tools of the same type but with a wider edge or point. The head of a nail, the end of a grass or reed stem, the fingernail or the handle of a knife is used to give simple stamped impressions. For compound or comb-stamped designs, which are made by pressing the tool into the clay or rolling it across the surface, shells, bracelets and the end of a bunch of grass stems were mostly commonly described by informants. Mention should be made here of the use in former times of birdbones (Robinson, 1963), pottery roulettes (Robinson, 1960) and specially cut calabash combs (Schofield, 1948) for the making of stamped decoration.

2. METHODS OF MANUFACTURE

BUILDING

The building of a pot can be divided into two sections, that of the base and that of the body, and there is more than one way of constructing each. A pot may be started with the base and built up to the rim, or the base may be closed after the body of the pot has been shaped and dried slightly. Alternatively, the pot may be built from the widest diameter to either rim or base and, after being slightly dried, turned over and the other section completed.

The method used by a potter will depend upon the technique which she has been taught, modified to a certain extent by her personal approach.

The following are the basic body techniques used by the Bantu potters in the area under discussion:

(a) *Moulding from the lump*

Technologically this is the most primitive method (Leach, 1945). After the clay has been prepared a piece the required size is made either into a ball, which is placed on the support on which it is to be built, or into a squat cone, the pointed end of which is placed in soft sand. The form is then hollowed with the fingers, the sides being squeezed and smoothed up and out to give the required size and shape (Plate X Nos. 20 & 21; Plate XXII No. 61).

A variation of this technique is to hollow out the lump of clay entirely, and build and shape the body of the vessel before closing the base.

(b) *Coiling*

In this technique the body of the vessel is formed with rolls of clay made between the palms of the hands and built up spirally. Each coil slightly overlaps the one below, either on the inner or outer surface, and after each length is added it is damped and flattened into position so that the pot wall if well made eventually gives no indication of how it was built. The lengths of clay used in this technique vary, but as long as they are wound spirally the process may be considered to be coiling (Plate IX Nos. 17-19). The base of vessels built in this way may be made first and built on to, or else closed after the building and shaping of the body.

(c) *Building with rings*

The pot is built up with a number of rings of clay placed one on top of the other. The rolls of clay from which the rings are formed are made in the same way as described under coiling. The length and thickness of the rolls vary greatly and the rings may be formed from one such roll or a number of short rolled pieces, which are smoothed together when in position around the circumference of the wall either individually or when the ring is complete, the former method giving an ill-defined and the latter a well-defined ring (Plate XII Nos. 26 & 27; Plate XXV No. 74). The base of vessels built in this way may be made first and built on to, or else closed after the building of the body.

A second type of ring technique is the formation of each ring by making a large hole in a flat, round cake of clay. The rings so formed are placed one on top of the other as in the previously described method, until the vessel is the required height. This technique was observed only among the Kangara Nyemba, an immigrant people from Angola who have settled in the Okavango. The base of the vessels built in this way is closed by beating the lower walls together after the body has been shaped.

(d) *Building with lumps*

In some cases pots are built up with lumps of clay, sometimes of no particular shape, which have merely been broken off the prepared material.

Into this category falls the method of building a vessel from the widest diameter with one or more flattened, roughly rectangular pieces of clay. These pieces are placed on their edges and joined together to form a circle. Where one piece is used the short sides of the rectangle are joined together. The walls so formed are smoothed upwards and shaped as desired, to form either the upper or lower half of the vessel. The rest of the vessel is completed after a period of drying by turning it over and shaping the other section either with or without the addition of clay (Plate XVIII Nos. 45-48; Plate XIX Nos. 49-52).

The base of a vessel may be shaped in any of the following ways:

- (1) Moulding from the lump—either as an integral part of the body technique or only to form the base and lowest section of the walls of the pot (Plate X No. 20; Plate XXII No. 61).
- (2) Flattening a ball of clay or winding a coil of clay spirally and smoothing the ridges on both surfaces to form a flattened pad. A base formed in this way may be used to start the vessel or to fill the opening at the bottom of a vessel which has already been shaped (Plate IX Nos. 17 & 18).
- (3) Beating or shaping the walls of the vessel inwards until they meet, after building the body.
- (4) Adding pieces of clay to the lower wall of a vessel and smoothing it inwards to close the hole. In some cases, the small hole formed by beating the wall together is closed by the addition of a roll of clay shaped into a small ring around the circumference. This additional clay is then smoothed across the opening (Plate IX Nos. 50-52).

In building a vessel a potter may use one of the above basic body techniques, or a combination of two. For example, pots moulded from the lump may be built up to the correct height by the addition of rings of clay (Kuangari) or pieces of no particular size or shape (South Sotho, Mount Ayliff). Further, pots built with an open base may be started with pieces of clay of no particular size or shape placed in a ring and smoothed together and upwards and then built up with rolls of clay added to form rings (Kwena, South Sotho). There are numerous combinations of body and base techniques, the following being the most common. (Further details of these methods are given in the ethnology section, Part V.)

I. *Body*: Moulded from the lump which is entirely hollowed out.

Base: (i) Formed by beating or shaping walls inwards, e.g. Tlokwa; Hananwa; both North Sotho.

(ii) Formed by adding clay and shaping walls inwards, e.g. Mari, Ungwe; both Shona.

II. *Body*: Coiled.

Base: (i) Formed from spiralled pad, e.g. Swazi.

(ii) Formed from lump, e.g. Swazi.

(iii) Filled in with pad of clay after shaping body, e.g. Lobedu.

III. *Body*: Built with rings.

- Base*: (i) Moulded from the lump, e.g. Mabaso, Mamteto; both Natal Nguni.
 (ii) Formed by smoothing lower wall together after shaping, e.g. Ndau, Zezuru; both Shona.
 (iii) Formed by smoothing lower wall together after shaping and addition of clay, e.g. Manyika, Shona.

IV. *Body*: Built from lumps.

- Base*: (i) Formed with pad of clay at the start, e.g. Fokeng, South Sotho.
 (ii) Formed by smoothing lower walls together after shaping upper section, e.g. Tlokwa, East Tswana.
 (iii) Formed by smoothing lower wall inwards after addition of clay to slightly dried upper section, e.g. Huruthse, West Tswana.

SHAPING

The processes of building and shaping a pot are inseparable. As a potter builds a vessel she automatically goes about forming it to the desired shape. In order to keep her material plastic the potter keeps it wet by working with wet hands and using tools which are kept, and frequently wetted, in a container of water by her side. If after these precautions the clay appears to be drying too quickly, a little water may be sprinkled over the pot from time to time.

When the clay is in a plastic state it can be easily moulded and smoothed into shape. The potter may use various tools to help her shape and smooth the pot surface but a good deal of the work is done with her hands. The most common way of shaping the body and neck, whatever the final shape of the pot is to be, is to put one hand inside the vessel and to work with the other on the outer surface, using the hand inside to push the plastic clay outwards and the hand outside to control and smooth it (Plate XII No. 23; Plate XV No. 36).

Three basic methods of shaping the rim of a vessel have been observed by the writer. (Some of these techniques have been described before, but they are included here for reference purposes.)

- (1) The simplest method of shaping the rim is to round it off with the thumb and first two fingers of the right hand, which are held in position around the termination of the wall in such a way as to remove all irregularities at the edge. This hand is held still while the pot is turned with the left hand. This process may be followed by holding a very wet soft piece of cloth or skin over the rim while again turning the vessel (Plate XI No. 25).
- (2) A cut rim is made with either a strip of metal or a knife. The clay may be cut straight across or with an inward or outward bevel.
- (3) The third technique is used in the shaping of a thickened edge. A narrow ring of clay is smoothed on to the previously rounded termination of the vessel wall. A little clay is then gently scraped away below the rim formed

in this way, making a slight, horizontal groove. The edge is then smoothed with a piece of very wet, soft skin (Plate XXII No. 62).

A carination or salient ridge in the body of a pot may be the result of working the lower half onto the already formed and dried upper section. This method is used by the Tswana peoples. A second way of obtaining this effect is to mould the body with a well-defined projecting curve and, when it has dried slightly, to add a roll of clay on the outside of the wall over the projection, and by shaping with the fingers produce a well-defined ridge. This method was observed among the Tshangana of Mozambique. The Ronga method was to bend and smooth the clay wall to form the ridge while the clay was very plastic (Plate X No. 22).

The slight horizontal depression around the base of the neck of many Shona vessels is formed by exerting slight inward pressure with the thumb around the outside of the neck while supporting it on the inside with the fingers of the same hand.

DRYING

After a pot has been formed and before it is fired it must be dried. This process should take place as slowly and as evenly as possible so as to prevent cracking. Drying is an important stage in the manufacture of pottery and many of the breakages are attributed by potters to firing vessels which are still wet, or which have dried unevenly.

There are two stages in the drying process. During the first, pots, sometimes covered with dry cloths, are placed indoors away from draughts so that they may dry as slowly and evenly as possible. The period for which the pots are kept inside varies from two days to three weeks. The second stage of drying, not found among all tribes, usually takes place out of doors when the pots are placed in the sun daily but are returned to the hut in the late afternoon when the temperature starts to fall. Again the period of drying varies—the pots may be placed in the sun only on the morning of the day on which they are to be fired, or they may be placed outside every day for a week or longer.

The length of time required to dry a pot depends upon the type of clay used, the size and thickness of the vessel and the climatic conditions. These factors should be taken into account when comparing the lengths of the drying periods given by informants, as should the fact that firing is frequently postponed until a sufficiently large batch of pottery to make firing worth while has been accumulated.

In modern ceramics, when the clay has lost its plasticity and the pots have become fixed in shape, they are termed 'leather-hard'. It is at this stage in the manufacture of Bantu pottery that most decoration is done, although some is carried out immediately after shaping. (See Decoration.) Pottery which is to be burnished is generally allowed to dry to this condition and then, after burnishing, put aside for another period of drying before firing.

FIRING

The firing of the pottery is the climax of the whole process and is undertaken with much care. The potter chooses a day which, according to her experience and intuition, will be suitable. Potters interviewed stated that firing does not take place in rainy weather or on a day when there is a very cold wind, as the pots would be subjected to too great and rapid change in temperature if they were very cold when placed in the fire. Some potters claimed that they welcomed a breeze to fan the fire, and that they built the hearth in a sheltered position in such a way as to use air currents to the best advantage while affording protection to the pots.

There is some variety in the type of hearth selected for the fire, the most common being: a level piece of ground, which may have been specially cleared for the purpose (Zezuru); a slight hollow, either natural or prepared (this type may be used as an alternative to the first on windy days); a hole at least deep enough to contain the fuel and all the pots to be fired (Tswana, Karanga). The hearth may be built up with stones, as among some South Sotho tribes (Plate XVI Nos. 37-39), or, as is more common, merely left open (Plate XX No. 56). A more specialized method of firing is recorded by Lebzelter of some of the Ovambo tribes, who build the fire in a hole which is then covered with wood and sand, the pots being placed in smaller individual holes near by and likewise covered (Lebzelter, 1934).

Wood, dried dung, and bark have all been recorded in the field and literature as fuels. The varieties of wood and bark used as fuel are chosen for the high temperatures they give and the length of time for which they burn. Dung burns slowly and with a constant temperature, and is used by many potters for this reason, even when there is no shortage of wood. Some potters appeared to be aware that the temperature at which the firing takes place, together with the length of firing time and the type of material used, influences the quality of the ware. The firing times given by informants varied from half an hour to three hours or more. A Ronga potter in Mozambique stated that when firing pots for her own use she used a hotter fire than when she fired for customers. She stated that the greater heat gave a better ware, but increased the risk of cracking during firing, and that low temperatures for longer periods were more reliable. Some potters, however, are of the opinion that a slow, low fire produces better ware, and it may be that this depends upon the material and possibly the degree to which the pots have been dried. (The fact that potters' criteria may vary and that language difficulties may result in misunderstandings must be borne in mind.)

The number of pots fired at one time depends on the number which have been dried, their size and the amount of fuel available. The numbers recorded in the field vary from one to fifty or more.

Some potters warm their pots at small grass and twig fires before placing them in the large fire (Mabaso, Tugela Ferry; Kuangari, South West Africa). A small amount of the fuel from this preliminary fire may be put inside each

pot, and some of it may be used to kindle the large one. Grass is commonly used as kindling. The pots are generally put in position on a layer of fuel and then either entirely covered with fuel or else covered with sherds and pieces of zinc over which the fuel is packed. The placing of packing material between the fire and the pottery is claimed by some potters to prevent the formation of black patches on the vessels, which they believe to be due to contact with the fuel. (The scientific explanation for these discolorations is that where the fuel rests on the pottery a reducing atmosphere, i.e. an atmosphere without air, is formed in which iron compounds in the clay oxidize to give a black colour (Searle, 1949). See also special firing methods under Decoration.)

Pots are placed in a variety of positions for firing. Those observed and described in the field are listed below:

- (i) upside down;
- (ii) right way up;
- (iii) on sides with mouths facing each other;
- (iv) on sides with bases facing each other;
- (v) small ones inside large ones—both upside down.

There does not appear to be any uniformity within tribal groups in the positioning of pots for firing and it may be therefore a matter of individual choice. The reasons given by potters for their particular method of placing the vessels show conflicting beliefs. For instance a Sotho potter at Tzaneen explained that she placed her pots on their sides, base to base so that the fire could get into them. On the other hand a South Sotho potter from Quthing, living among the Taung in the north-west Cape, placed her pots upside down to prevent the fire from going inside the pots.

Once the fire has been built up and lit the potter keeps an eye on it to see that the pots remain covered, and on some occasions she may have to add further fuel. A potter is able to judge when a pot is fired by its colour (all potters interviewed said that their pots became red hot in the fire).

In most cases the pots are allowed to remain in the embers of the fire until they are completely cold. When firing is started in the late afternoon the pottery is generally allowed to remain in position until the following morning. A group of Venda potters in the Louis Trichardt region, however, were insistent that the pots should be removed from the fire immediately they were done, otherwise they would spoil. Long sticks are used to remove vessels from the hot ashes.

SEALING/TESTING

Potters were questioned about treatment of vessels after firing. It was found that either there was no treatment (and in some cases the potters seemed rather mystified by the question), or else methods of treating the pot to make it impervious or testing it for strength were described. The following is a summary of the information obtained.

Many potters claimed that their wares were ready for use after firing without any further treatment. It may be that these potters preferred their

wares to be porous in order to keep the contents cool and fresh; this was in fact the reason given by a South Sotho man for his preference for earthenware vessels to the modern Western utensils. On the other hand, two Swazi potters claimed that if a pot was well made and well fired it would be waterproof. This may be true for vessels made of certain types of clay when fired in an open fire.

The object of sealing a pot is to render it impervious to liquids and the methods used by Bantu potters observed and described in the field are listed below:

- (a) by cooking porridge in the pot;
- (b) by smearing the scum of kaffirbeer on both the inside and the outside surfaces of the pot;
- (c) by washing the pot with water in which pounded melon-pips have been soaked;
- (d) by washing the pot with milk;
- (e) by smearing the pot inside and out with wet kaffircorn bran, which is washed off before use;
- (f) by smearing with acacia gum;
- (g) by smearing the pot outside with wet cow dung;
- (h) by filling the pot, while it is still hot, with water in which some bark of the *mukaretti* tree (*Burkea africana* Hook.) is placed.

A number of potters claimed that they strengthened new vessels by pouring boiling water into them while they stood on a fire. As this method was given more than once it has not been disregarded, and it is suggested that it may be possible to produce a sufficiently high temperature to seal the pot in this way if a particular type of raw material has been used. Or it may be that the potters do not distinguish clearly between 'strengthening' and testing strength, and that in fact this method is only a test, under which an ill-made pot would leak or crack.

MENDING

Pots which crack in drying or firing are not necessarily discarded. Slightly cracked, unfired pots can be repaired by wetting the clay around the crack and smoothing firmly with a stone.

A number of substances used to repair cracks in fired pottery have been described by potters and recorded in the literature. In Bechuanaland a mixture of either the gum of a root (unknown) and fat, or of cement and black paint is used. In this territory there is more mending done than elsewhere and large quantities of pottery are sold after being repaired. The only other district where this was recorded was Bushbuckridge, where Nhlanguan potters used black wax from old beehives to mend pots before sale.

At Qacha's Nek, Basutoland, a concoction made from *Ammocharis falcata* (Cook, *in lit.* 27/1/64) is used for mending pottery which has cracked during firing. A Tlokwa potter in Gaberones stated that she mended her own cracked pots with a little cement softened with raw linseed oil.

Mending is done with wire and a stick by a Swazi potter in the Mankaiana district, and this technique is recorded by Bryant (1949) as being a traditional Zulu method, but was probably for old, favourite pots.

If potters do not mend their wares, or decide that the damage is too great for them to do so, the sherds are probably still put to use, as containers if possible, as lids, as supports in the manufacture of pottery, or perhaps, after grinding, for use as a filler. A Chopi woman in the Makupulane district of Muchopes demonstrated how she used a sherd as pumice for her feet.

The attitudes of potters to the mending of pottery varied. One informant stated that she did not know how to mend pottery, although she had tried, whereas another one stated firmly that if vessels cracked during firing it showed a flaw and they were therefore not worth repairing.

3. DECORATION

Among all the Bantu peoples of Southern Africa some form of decorating pottery is practised. Potters of some tribes decorate a large percentage of pottery, whereas among others decoration is rare. Generally speaking, pots used for drinking, serving food, storing dry foodstuffs or liquids and for washing are decorated, and large beer-brewing and cooking vessels are left plain.

It was found that the type of decorative design used by the potters of a tribal group followed the same general style, but this was not always the case. Potters use traditional designs, or modern ones learnt at schools or copied from Western motifs, which are popular among their customers. Many traditional designs are being replaced by those which show a strong European influence.

The techniques used by Bantu potters today may be described as follows:

GRAPHIC TECHNIQUES

The following methods of decoration are generally used after the pots have dried to a leather-hard condition, although they are sometimes carried out immediately after shaping. The decoration of pottery with grooved and incised designs after firing has been seen (No. 149, SAM 4991) and is mentioned by Schofield (1948: 188), but none of the potters interviewed described the decorating of their wares at this stage.

Incising

The cutting of fine lines with a V-section, using a sharply pointed stylus. Tools recorded for this use include thorns, sharp sticks, hairpins and knife blades (Plate XXII No. 63).

Grooving

Sometimes called channelling—the cutting of wider lines with a U-section. The tools used have a wider point or edge than those used in incising.

The division between these two techniques is not always clearly definable.

Dragging (Compound Grooving)

The drawing of a comb tool across the clay surface to produce a series of parallel incised or grooved lines. The only tool observed for use in this technique was a plastic hair-comb.

Stamping

Stamped impressions may be made either singly or collectively. The tools recorded for making a single stamped impression include the head of a nail, the end of a grass stem, a reed stem, the finger-nail and the handle of a knife (Plate XXII No. 64). A compound stamped design—i.e. the stamping of a number of impressions at the same time—is made by impressing a comb into the clay, either by rolling it across the surface or by applying even pressure to the tool so that each tooth of the comb is impressed at the same time. Tools observed in use for compound stamping include shells (both rolled and simple compound stamping), two or more grass stems (simple compound stamping) and bracelets (rolled stamping).

PLASTIC TECHNIQUES

The following two techniques are carried out while the clay is plastic, just after the shaping of the vessel in the case of applied decoration, and during shaping in the case of moulding.

Applied

Small variously shaped pellets of clay are applied to the outer surface of the pot, which has been deliberately wetted. The projections or bosses vary in size, and may be placed at random or in a definite design.

Moulded

Ridges and bosses of a decorative nature may be raised from the body of the clay during the shaping of the vessel.

COLOUR TECHNIQUES

Application of colour

The most common raw materials used in pottery decoration are graphite and ochre, various forms of which are used. The sources and application of these materials have been discussed under materials (p. 8).

The application of these traditional materials is generally carried out when the pot is leather-hard either in conjunction with graphic designs, or over the entire surface. Sometimes colour is applied in patterns without graphic borders.

Other natural decorative materials, the use of which is recorded in the literature, are described in the ethnology section (Part V), in the sections dealing with the Zulu (p. 60), Ronga (p. 83) and South Sotho (p. 114).

The use of enamel paint as a decorative material is discussed under materials (p. 8).

Special firing methods

While in the field two methods of blackening pottery deliberately by firing were watched.

- (i) This method was recorded among both South Sotho and Swazi potters and is quoted by Bryant (1949) as being used by the Zulu.

After the pots have been fired and cooled they are either put into a small grass or brush fire, or placed on the ground and bundles of burning grass placed around them in such a way that the smoke comes in contact with the pots. The pottery retains particles of carbon which give it a black finish.

- (ii) The second method was used by a Mabaso potter near Tugela Ferry, Natal (p. 51).

After the pots had become red hot the fire was smothered with very finely powdered dung which caused the pots to turn black. According to the potter this was because of the contact of the smoke with the pots. This explanation, which is true of method (i) above, is only partly true in this case. The potter was using a clay containing iron and by smothering the fire she produced a reducing atmosphere, in which the pots turned black owing to the formation of less highly oxidized iron compounds (Searle, 1949) (see p. 15).

Traditionally animal fat is rubbed on the blackened pot to give a lasting shine, and today black boot polish is used.

BURNISHING

Not all potters burnish their wares, and those who do, do not burnish them all. For instance, in no tradition are large pots for brewing and storing beer burnished, while the smaller pots made in finer ware may be burnished whether they are decorated in other ways or not.

Burnishing is generally done with a river pebble or a smooth pip or large flat bean. This is first done when the pot is leather-hard; and sometimes also just before firing. Shepherd (1957) points out that shrinkage due to water loss may result in loss of lustre.

The degree of burnishing recorded on modern Bantu pottery is very variable.

SLIPPING

This belongs to some extent in the section on the application of colour, but since the process is not entirely a decorative one it is treated here. It is not certain whether there is in fact any true 'slipping' practised by Bantu potters in this region. A slip is defined as a secondary coat of clay, generally a finer material than the body, used to improve the colour and the texture of a vessel and to render it less porous. A slip is applied before firing, and should harden at the same temperature as the clay, otherwise it will flake off.

A South Sotho potter in the Herschel district described a technique which

could possibly be a primitive method of 'slipping'. Before firing the pot was coloured with a very liquid mixture of ochre and water. Two pots from the Herschel district (SAM 8564 and SAM 8533) made by other potters are coloured by the application of a material which has fired a deeper red than the clay used in the manufacture of the body. It was learnt from the maker of one of these vessels that the colour was applied before firing, and it is apparent that it was in a very liquid form as it has run down unevenly inside the vessel. The surface of this pot is covered with a very fine network of cracks, which may be due to the fact that the two clays have different hardening temperatures.

PART III: GENERAL CLASSIFICATION OF POTTERY TYPES

The diversity and range of the vessels make a classification into regular definable groups very difficult. Although a number of types do not fit into any scheme, some sort of order can be obtained by imposing arbitrary limits.

Subdivision of pottery types may be: statistical, by obtaining correlation coefficients from defined measurements on the pot or ratios between defined measurements; functional, according to the use to which the vessel is put; or visual, according to the shape of the body of the vessel or its salient features.

A visual type of classification has finally been adopted as being the most practical, and pottery types were grouped as pots, bowls, beakers and zoomorphic forms.

Schofield's definition of bowls (Schofield, 1948), as 'vessels in which the vertical height is not greater than the overall measurement across the rim', was used, since this definition is visually satisfactory and also to some extent connected with use. Beakers were grouped according to the size of the vessel and its use as a drinking utensil.

The two first-mentioned basic groups, that is bowls and pots, have been subdivided into vessels with and without necks. Three basic types of neck have been defined. Differences in the shape of vessels grouped by this method are pointed out in a description defining, if possible, the basic shape of the vessel, the type of base, the type of rim and any other salient features.

Owing to the difficulty of finding a terminology to suit all variations of a feature, it has been necessary in some cases to use more than one term to describe features grouped together according to definition, e.g. inward-sloping or inturned necks.

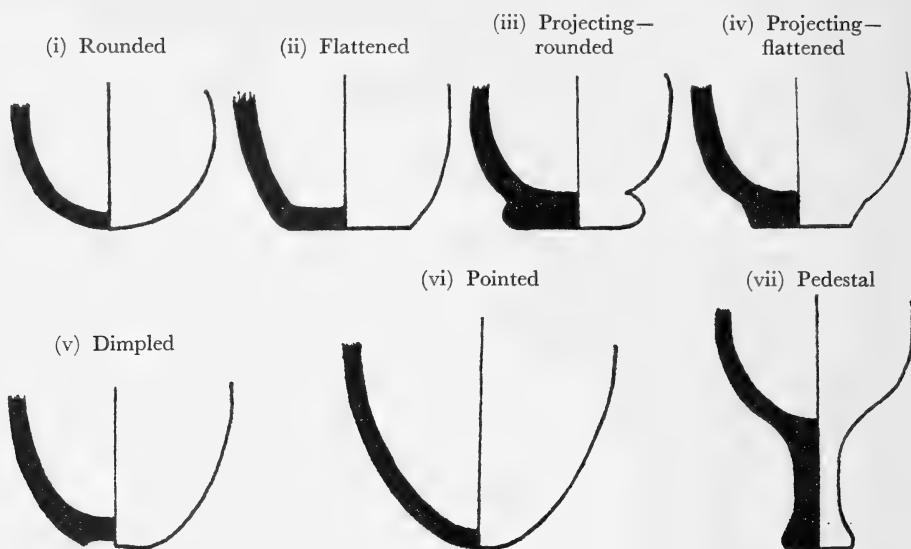
Naturally, there is a certain amount of insignificant variation in pots of the same basic shape, because they are made by hand and not by machine, but these variations would gain unnecessarily in significance if grouped separately in a very detailed classification. On the other hand, a small but significant variation might be lost in too simple a classification.

In the following system the number of groups has been kept to a minimum and the terminology made as simple as possible to facilitate its application to a large variety of vessels. For the same reason an attempt has been made to avoid, wherever possible, the use of ratios and angular measurements in the defining of feature and class subdivisions.

The following diagrams illustrate some of the features and vessel types which have been observed in the area under discussion—possible combinations of features not seen have not been drawn.

BASE

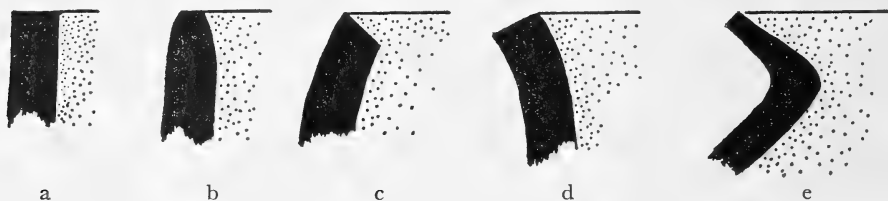
The part of the vessel upon which it stands. The most common variations are:



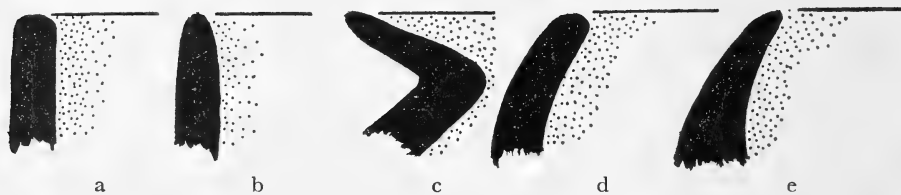
RIM

The termination of the vessel wall. The most common variations are:

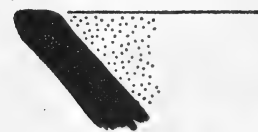
(i) Cut



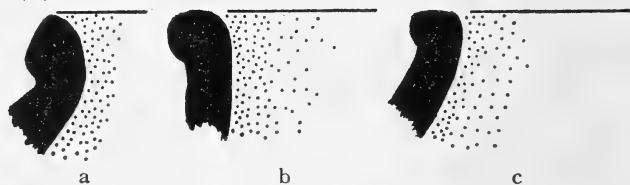
(ii) Rounded



(iii) Flattened



(iv) Thickened



(v) Flattened thickened



Rims of all types may occur on vessel walls of even thickness or on walls which have been deliberately tapered.

NECK

That part of the vessel above the body commencing with a point of inflection and terminating in a rim. There may be a further point of inflection in the neck itself, in which case it is described as compound.

A point of inflection is defined throughout as the point at which a curve changes from convex to concave, or concave to convex; at which a curved line is joined by a straight one; or at which a straight line changes direction.

When describing the neck of a vessel the following information is given where possible:

- (i) Whether the point of inflection is well or poorly defined. A point of inflection is described as well defined if there is an angular join of a curved and straight wall; or an angular join of a convex and concave wall.
- (ii) Whether the neck is tall or short. A neck is described as tall when it exceeds one-quarter the measurement of the height of the entire vessel.

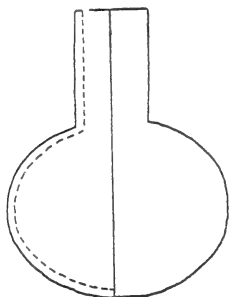
The three main types of neck are defined below:

- A. *Upright*—in which, if the neck itself were extended, the mouth diameter would remain the same.
- B. *Everted*—in which, if the neck itself were extended, the mouth diameter would increase in size.
- C. *Inturned* or *inward sloping*—in which, if the neck itself were extended, the mouth diameter would decrease in size.

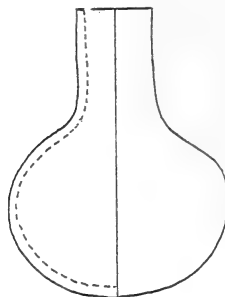
The following diagrams illustrate some of the types of neck seen on Southern Bantu pottery. No indication of relative wall thickness is intended.

A. Upright

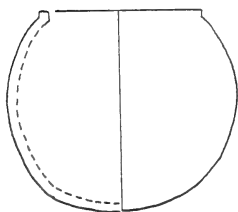
Tall upright neck formed
with well-defined
point of inflection



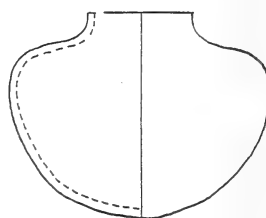
Tall upright neck formed
with poorly-defined
point of inflection



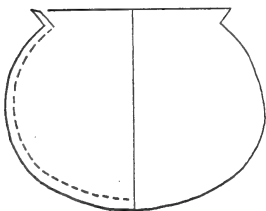
Short upright neck formed
with well-defined
point of inflection



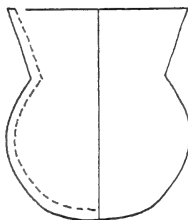
Short upright neck formed
with poorly-defined
point of inflection

*B. Everted*

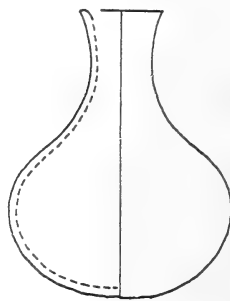
Short straight everted neck
formed with well-defined
point of inflection



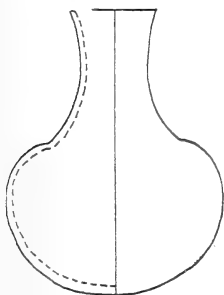
Tall straight everted neck
formed with well-defined
point of inflection



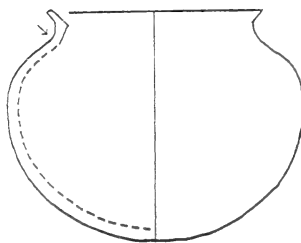
Tall curved everted neck
formed with poorly-defined
point of inflection



Tall curved everted neck
formed with well-defined
point of inflection

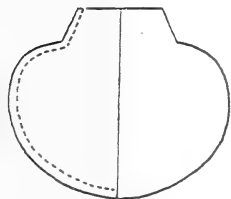


Short everted neck formed with
poorly-defined point of
inflection (compound)

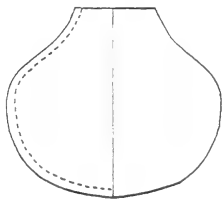


C. *Inturned or inward-sloping*

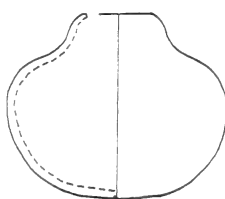
Short straight inward-
sloping neck formed with
well-defined point of
inflection



Short curved inward-
sloping neck formed with
poorly-defined point of
inflection



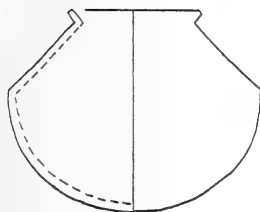
Tall inturned
neck formed with
poorly-defined point
of inflection



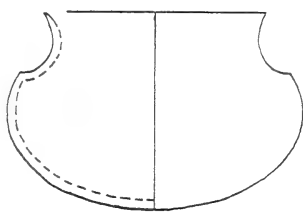
CARINATION

An angled inflection in the vessel wall forming a ridge on the outer surface. A carination may occur in pots or bowls either at the widest diameter or at the base of the neck. In some vessels the base of the neck and the widest diameter coincide, in which case the point of inflection forming the base of the neck is in fact part of the carination.

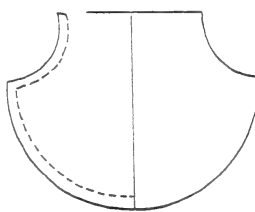
Pot with carination
at widest diameter

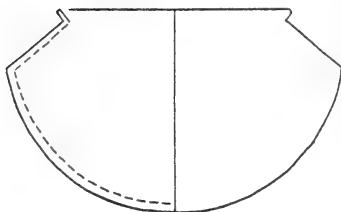
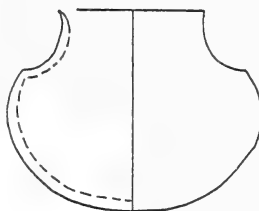
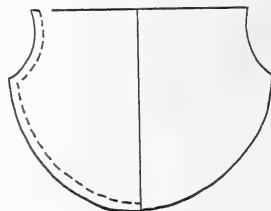


Pot with carination
at base of neck, above widest
diameter



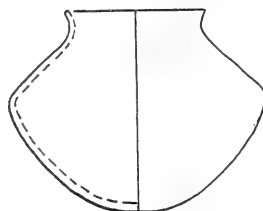
Pot with carination
at base of neck and
widest diameter



Bowl with carination at
widest diameterBowl with carination
at base of neck, above
widest diameterBowl with carination
at base of neck and
widest diameter

Sub-carination: A sharply curved but not angled inflection at the widest diameter of a pot or bowl.

Sub-carinated pot



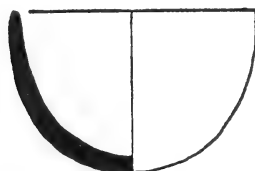
The following classification of vessel types is used in this survey.

BOWL

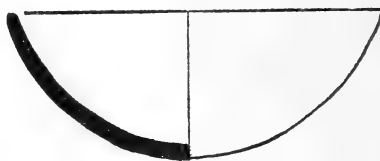
A vessel in which the diameter across the mouth is greater than the height. This class may be subdivided as follows:

A. *Open-mouthed bowls*

Deep hemispherical bowls



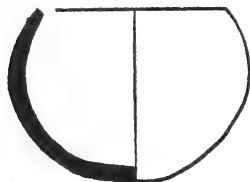
Shallow wide-mouthed bowls



B. *Incurved bowls*

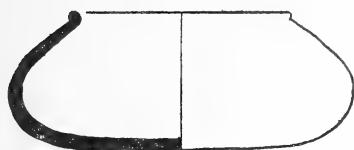
(a) Without necks.

Spherical bowls

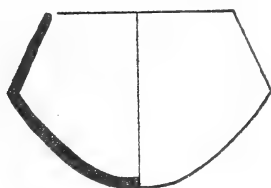


Shallow wide-mouthed bowls

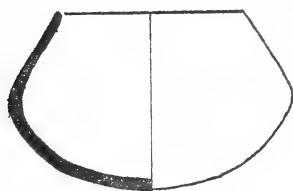


Shallow narrow-mouthed
bowls

Carinated bowls



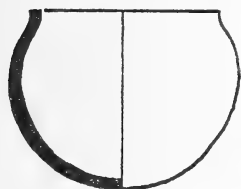
Sub-carinated bowls



(b) With necks.

(i) Upright.

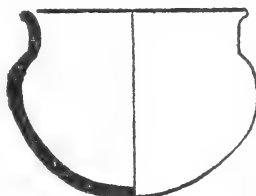
Deep spherical bowls with
short upright neck formed
with poorly-defined point
of inflection



Wide-mouthed bowls with
tall upright neck formed
with poorly-defined point
of inflection



Deep spherical bowls with
short upright neck formed
with well-defined point of
inflection



(ii) Everted.

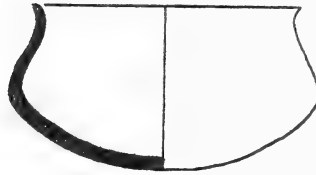
Deep spherical bowls with
short straight everted neck
formed with a well-defined
point of inflection



Deep spherical bowls
with short curved everted neck
formed with a poorly-defined
point of inflection



Subcarinated bowls with
short curved everted neck formed
with poorly-defined point
of inflection



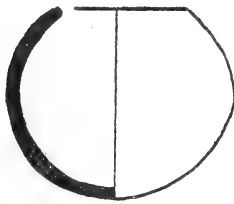
This group includes carinated bowls with everted necks (see p. 26).

POT

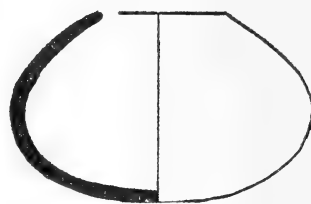
A vessel in which the diameter at the mouth is less than the height and less than the widest diameter. Pots may be classified as follows:

A. *Pots without necks*

Spherical pots



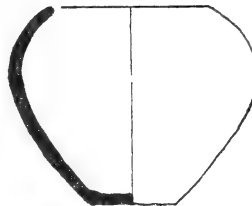
Sub-spherical pots



Bag-shaped pots—i.e. with
widest diameter nearer base
than mouth



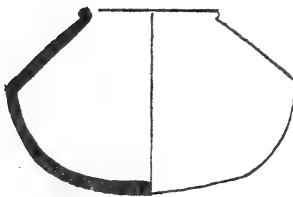
Inverted bag-shaped pots—i.e.
with widest diameter nearer
mouth than base



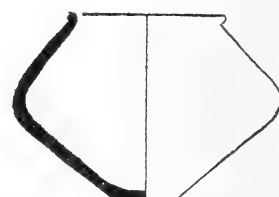
Barrel-shaped pots



Carinated pots



Sub-carinated pots



B. *Pots with upright necks*

For examples of vessels of this class see p. 24.

C. *Pots with everted necks*

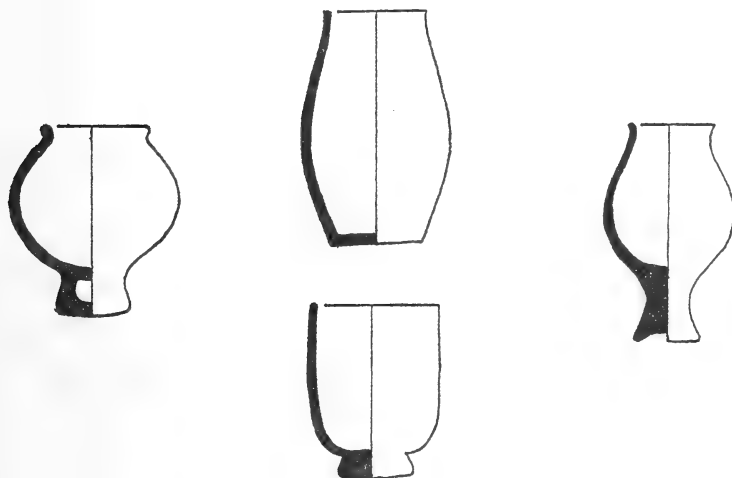
For examples of vessels in this class see pp. 24 and 25.

D. *Pots with inturned or inward-sloping necks*

For examples of vessels of this class see p. 25.

BEAKER

Vessel in which the height exceeds the greatest diameter; probably used for drinking. There is great variety in this class.



ZOOMORPHIC VESSEL

Stylized animal-shaped vessels, probably made for ritual use.

MISCELLANEOUS

Pottery types which do not belong in any of the above-mentioned classes.

PART IV: POTTERY TECHNIQUES AND TYPES CLASSIFIED BY TRIBE

INTRODUCTION

In this section the information collected about the pottery of the Bantu of Southern Africa is set out under tribal headings according to the Classification quoted previously (p. 3), so as to facilitate comparisons.

In each group the material has been divided into two main sections:

1. Previously unpublished information (referred to as **FIELD**):
 - (a) collected by the writer in the field and from personal study of museum specimens, photographs and records;
 - (b) obtained by questionnaires completed by informants in the field.

In this section tribally undifferentiated pottery examples are listed with reference by figure number to illustration and description in the text, but not described except in the case of the Natal Nguni and South Sotho where many tribal identities have been lost.

2. Information in the published and unpublished literature, including observations made by others on museum specimens which have not been seen by the writer (referred to as **LITERATURE**).

Within each section the data has been set out under the following main headings, with some sub-headings.

1. Technology.
2. Pottery forms, names and uses.
3. Decoration.
4. System of Distribution.
5. Taboos and other practices in connexion with pottery manufacture and use.

In some cases it has been found necessary to include certain information under a new heading, where it is not common to all groups.

At the end of each tribal group, the main points are summed up, and these are compared and contrasted in a discussion at the end of each subdivision and division.

1. NGUNI

11. CAPE NGUNI

No visit was made to the Cape Nguni tribes during this survey because they had been visited in 1948 and 1955 by Miss Shaw.

(a) **Xhosa**

SECTION I—FIELD

Technology

The Xhosa people no longer manufacture pottery.

XHOSA

Pottery forms, names and uses

POTS

I. WITHOUT NECKS

Sherd of a barrel-shaped pot with thickened rim and slightly flattened base. Height about 14 cm. Undecorated, smooth matt finish. (Laidler Collection)

Name and use: no record.

No further information in this section.

SECTION II—LITERATURE

Technology

Potters: The potters were women and pottery was made for domestic use rather than for trading (Kay, 1833).

Materials: Anthill clay was used (Moodie, 1835; Fritsch, 1872), or clay dug from river banks or special pits (MacLaren, 1918). The clay apparently needed no filler, it was wetted, trodden with the feet and kneaded with the hands to make it plastic (MacLaren, 1918).

Tools: Wood or bone smoothers were used (Fritsch, 1872).

Technique: The pot was built up from the base with successive pieces of clay (Fritsch, 1872).

Drying: After the pot was shaped it was dried in the sun (Dohne, 1843).

Decorating: No information.

Firing: Dried cowdung was used as a fuel (Kay, 1833) and it was packed both inside and around the vessels (Dohne, 1843).

Sealing: Dohne (1843) records the practice of boiling kaffircorn in each new vessel, which was then smeared inside and out with the porridge and returned to the fire until the remainder of porridge had boiled away. This process closed the pores of the pottery and was mistakenly described by Dohne as a glaze.

Mending: No information.

Pottery forms, names and uses

BOWLS

I. WITHOUT NECKS

(i) *Open-mouthed*

Shallow open-mouthed bowls (Fritsch, 1872: 75).

Name and use: no record.

POTS

I. WITHOUT NECKS

Spherical pots. The most widely distributed type. (Fritsch, 1872: 75)

Name and use: no record.

2. WITH NECKS

(i) *Upright*

Spherical pot with upright neck and wide mouth which was sometimes closed with a convex lid (Fritsch, 1872: 75).

Name: no record.

Use: for cooking (Fritsch, 1872).

(ii) *Everted*

Spherical pot with everted neck, fairly narrow in diameter (Fritsch, 1872).

Name: no record.

Use: for beer or water (Fritsch, 1872).

(iii) *Inward-sloping*

Calabash-shaped pot with flat base and inward-sloping neck formed with a poorly-defined point of inflection. Height about 25.5 cm. Black ware, decorated with moulded and graphic designs. (Nauhaus, 1881: 347, fig. 4)

Name and use: no record.

Further remarks on form, name and use

Form: Fritsch (1872) states that a number of vessels had blunt conical bases and that these vessels were carried on the head supported in thick grass rings.

Use: Pots were used as drinking vessels (Alberti, 1810) and a visitor to a kraal was generally offered a drink of sour milk in an earthenware vessel (Moodie, 1835).

Decoration

The only mention of decoration is by Nauhaus (1881) who describes and illustrates a 'dark black' pot with three symmetrical protruding ridges patterned with cross-hatching. (see above (iii)).

System of Distribution

Although potters made utensils for their own use, there was also a certain amount of trade. A vessel with the capacity of two buckets was bartered for an oxhide (Dohne, 1843).

Today the Xhosa generally buy pottery for domestic use from itinerant South Sotho potters (Shaw and Van Warmelo MS.).

No further information in this section.

CONCLUSION

The Xhosa do not make pottery today and it is only from reports by early travellers, together with the fact that there are words in the Xhosa vocabulary for pottery vessels (Kropf, 1889) that we have evidence that they made and used pottery. It is not known how long ago the Xhosa stopped making pottery.

Nauhaus's description was of a pot no longer made at the time of his writing (1881), but according to Soga, writing in 1932, pottery was still being made, but in decreasing quantities. It would seem therefore that there was a long period of decline in pottery manufacture before it was abandoned. Today such pottery as is used is imported from Mt. Ayliff or bought from itinerant potters. In both cases the potters are South Sotho.

The early records show that potters were women, and used anthill or river-bank clay. All we know of the technique is that building started with the base. Pottery was made for domestic use rather than for trade, but it is not known whether potters were specialists.

The most detailed description we have of any vessel is that by Nauhaus (1881) and it does not tally with other Cape Nguni ware, either described in the literature or observed. Fritsch records the use of open-mouthed bowls, spherical pots without necks and wide- and narrow-mouthed spherical pots with necks, for eating, cooking and as containers for beer and water.

It is unlikely that contact with Europeans had any effect on pottery making, except, by the introduction of trade goods, to speed its decline.

(b) **Thembu**

SECTION I—FIELD

Technology

The Thembu people no longer manufacture pottery.

Pottery forms, names and uses

Some specimens of pottery which came from Thembu households in the Herschel district, Cape, in 1908 were seen in the South African Museum, Cape Town. These pots are, however, made in South Sotho style (Nos. 69 and 71, SAM 982). On a field trip to the Herschel district in 1961 it was confirmed that there are today no Thembu potters there and only South Sotho style pottery is in use.

No further information in this section.

SECTION II—LITERATURE

Technology

According to information collected by Makalima in answer to a Native Affairs Department questionnaire in 1945, the Thembu of the Umtata district still manufactured pottery at that time, and Hammond-Tooke (1956-7) records fairly even distribution of pottery in 1956 in the same district, although it is not known whether this pottery was made by the Thembu themselves.

Potters: The potters were women (Martin, 1836: 158).

Materials: Various types of clay were dug from the river banks with a

crow-bar and prepared by pounding and mixing with friable earth to prevent cracking (Makalima, 1945).

No further information in this section.

Pottery forms, names and uses

Schofield (1943) describes Thembu pottery as being similar to Mpondo.

Decoration

Thembu pottery was decorated by notching the rims (Schofield, 1948).

No further information in this section.

CONCLUSION

The Thembu were not visited and no pottery attributed to them was seen. From the literature, however, it is known that Thembu did make pottery. Schofield (1948) describes their earthenware as being very similar to that of the Mpondo with decoratively notched rims, like his Natal Coastal₂ ware.

The Thembu of Herschel use South Sotho pottery and have done so for at least sixty years. Thembu of the Transkei now use pottery bought from itinerant South Sotho potters, but informants in the Umtata district knew of a few Thembu who made pottery as recently as 1945. There is, however, no detailed description of the types of pottery they made. Except for the facts that the Thembu potters were women and that they used river-bank clay with a filler, there is no further information.

(c) **Bomvana**

SECTION I—FIELD

No information in this section.

SECTION II—LITERATURE

Technology

Potters: The potters are women (Shaw and Van Warmelo MS.).

Materials: No information.

Tools: No information.

Techniques: The method of shaping a vessel is to add short rolls of clay, not coiled, to a rough base to form walls 0.75 to 1.25 cm. thick (Shaw and Van Warmelo MS.).

No further information in this section.

Pottery forms, names and uses

BOWLS

I. WITHOUT NECKS

(i) *Open-mouthed*

Deep and shallow straight-sided bowls with rounded rims and rounded bases. Mouth diameter between 22 and 25 cm. Decorated by notching rims. (Plate I No. 1, Nkanye, Elliotdale, Transkei)

BOMVANA

Name: ingcayi/ingai (Shaw and Van Warmelo MS.).

Use: no record; shallow type probably for serving food and deep variety for serving and drinking beer.

POTS

I. WITHOUT NECKS

(a) Large barrel-shaped, wide-mouthed incurved, and truncated oval-shaped pots with cut or rounded rims. Height 30–45 cm. No decoration. Matt finish. Bark cord bindings used to strengthen vessels if necessary. (Plate I No. 2, TM 35/380, TM 35/359)

Name: umphanda/mpanda (Shaw and Van Warmelo MS.).

Use: for storing water (ditto).

(b) Spherical, barrel-shaped and elongated bag-shaped pots. Height 20–25 cm. Undecorated and decorated. (TM 35/381, TM 35/440, Elliotdale, Transkei)

Name: ingcayi/ingai/ngai (Shaw and Van Warmelo MS.).

Use: for drinking and serving beer (ditto).

Decoration

Only the small vessels are decorated, with either notched rims (Plate I No. 1) or the application of small pointed lumps of clay.

No further information in this section.

CONCLUSION

Judging by the fact that only one Bomvana potter was located in a fairly large area in 1948 (Shaw and Van Warmelo MS.), not a great deal of Bomvana pottery is made today. The potter was a woman who built her pottery by adding rolls of clay in incomplete rings to a flattened base. She appeared to be a specialist.

Deep and shallow straight-sided bowls and a range of barrel-shaped pots of different sizes without necks were made. Large sizes had a matt finish and small were decorated with notched rims (cf. Schofield's description of Thembu ware) and/or small applied pointed lumps of clay. In shape and decoration Bomvana pottery is comparable with that of the Mpondo and was probably used for the same purposes, that is, large sizes for storing liquids and brewing beer and small sizes as eating and drinking utensils.

(d) **Mpondomise**

SECTION I—FIELD

The Mpondomise do not make pottery today but use that manufactured by other tribes. For example some of the Hlubi families of Qumbu make pottery for sale to neighbouring Mpondomise (Ntusi, *in lit.* 5/6/63).

No further information in this section.

SECTION II—LITERATURE

Wilson (1949) records that the Mpondomise used to make pottery, but no description is available.

CONCLUSION

Today the Mpondomise use pottery bought from potters of other tribes and although there is neither technological information nor record of pottery types made by them it must be presumed that they made pottery in the past.

(e) **Mpondo**

SECTION I—FIELD

Technology

The following information was obtained from a study of museum records and photographs.

Potters: The potters were women (photograph SAM collection).

Materials: The clay is pounded until it is fine (ditto).

Tools

1. *As a support on which to build*: a small grass mat (photograph WITS, mTakaty River, Pondoland, 1931).

2. *As smoothers*: a piece of calabash (SAM 6063).

Technique: Vessels are built by vertically coiling a slightly flattened roll of clay (photograph WITS, mTakaty River, Pondoland, 1931; photograph SAM collection, Umvume Springs, Pondoland, 1935).

Drying: After shaping, pots are dried indoors before firing. A photograph shows large beer-pots drying upside down and small ones the right way up (WITS Collection).

Decoration: No information.

Firing: The vessels are placed on their sides in a slight hollow (WITS Collection).

No further information in this section.

Pottery forms, names and uses

POTS

1. WITHOUT NECKS

Small pots of a variety of shapes, with cut or rounded rims and flattened or projecting bases. Height about 13–17 cm. Decorated with colour and graphic design. (Nos. 2–6, SAM 6167 (2), SAM 6168, UCT 32/37, Flagstaff and Ngqeleni, Pondoland)

Name: *ingcayi* (museum records).

Use: for drinking and serving beer (ditto).

2. WITH NECKS

(i) *Everted*

Bag-shaped pot with short, straight everted neck formed with a well-defined point of inflection, cut rim and flattened base. Height about 22 cm.

MPONDO

Decorated with graphic design and colour. (No. 1, SAM 6051, Umvume Springs, Pondoland)

Name: inkonga (Clarke—museum records).

Use: 'for small amounts of foodstuffs, such as sprouted grain used in beermaking, thin porridge, or light beer' (Clarke—museum records); for use by important people (Paramount Chief, E. Pondoland, Shaw and Van Warmelo MS.).

Decoration

The majority of Mpondo pottery seen was thick-walled and not particularly well shaped. The finer-finished examples had a smooth matt finish or were lightly burnished, and were sometimes coloured by the application of ochre. Grass stems were used for stamping individual impressions placed in geometrical designs, mainly triangles and L-shapes, and roughly moulded ridges were also used for decorative purposes.

No further information in this section.

SECTION II—LITERATURE

Technology

Potters: The art of pottery was known only to a few women, and although the knowledge was usually handed down from mother to daughter, any woman who was interested might learn (Hunter, 1936).

Materials: A particular type of clay was used. It was dug by the potter and prepared by pounding until it was fine (Hunter, 1936).

Tools

1. *As a support on which to build:* a small mat (Hunter, 1936).

2. *As a smoother:* a piece of calabash (Hunter, 1936).

Technique: The walls of the vessel were built up by means of vertically coiling rolls of clay (Shaw and Van Warmelo MS.). The first ring was fitted with a flattened lump of clay to form the base, before the walls were started (Hunter, 1936; Plate IX, facing page 100).

Drying: This process takes place indoors (Hunter, 1936).

Decoration: No information.

Firing: Firing generally took place in a slight hollow, firewood was piled around the pots, a little of the fuel being put inside each vessel. A blazing fire was kept going for one and a half to two hours. (Hunter, 1936)

Sealing/Testing: No information.

Mending: No mention is made of mending pots which crack during firing, although there was a high percentage of breakages. These were known by potters to be the result of uneven firing temperatures, or impurities in the clay, but they were often attributed to the presence of strangers or unsuitable observers at a firing. (Hunter, 1936)

Pottery forms, names and uses

BOWLS

1. WITHOUT NECKS

(i) *Open-mouthed*

Small bowls with a diameter of approximately 15 cm. (Hunter, 1936).

Name: no record.

Use: for serving milk food (Hunter, 1936).

2. WITH NECKS

(ii) *Everted*

Wide-mouthed bowls with slightly everted necks (Schofield, 1948; necks described by Schofield as rims).

Name and use: no record.

POTS

1. WITHOUT NECKS

(a) Very large barrel-shaped pots with cut rims. Height 58–62 cm. Undecorated with exception of rim which may be notched. Bound with bark cord to strengthen. (Plate II No. 4, Qawukeni, Transkei)

Name: *imbiza* (Shaw and Van Warmelo MS.).

Use: for fermenting and storing beer (Shaw and Van Warmelo MS.); formerly an earthen pot for cooking as distinguished from an iron one (Kropf, 1889).

(b) Large almost straight-sided pot with cut or rounded rim and slightly projecting base. Height 55 cm. Undecorated. (Plate III No. 5, Luqhoqhweni, Lusikisiki, Transkei)

Name: *ikhanzi* (Shaw and Van Warmelo MS.).

Use: for fermenting and storing beer (ditto).

(c) Large barrel-shaped vessels with smooth, matt finish. (Shaw and Van Warmelo MS. Photograph TM 35/437, Lusikisiki, Transkei)

Name: *umphanda* (Shaw and Van Warmelo MS.).

Use: for water (ditto).

(d) Small spherical, bag- and barrel-shaped pots with cut or rounded rims and flattened bases. Height 13–19 cm. Decorated with colour and moulded, stamped and notched designs. (Plate II No. 3, TM 35/439, TM 35/425, TM 35/428, Lusikisiki, Transkei)

Name: *ingcayi/ingai* (Shaw and Van Warmelo MS.).

Use: for drinking and serving beer (ditto).

2. WITH NECKS

(i) *Everted*

(a) Large pot with short straight everted neck formed with well-defined point of inflection, rounded rim and slightly flattened base. Height about 44 cm. Decorated stamped design. (Plate IV No. 7, EL 740)

Name and use: no record.

(b) Large spherical pot with everted neck changing to upright (a borderline case), formed with well-defined point of inflection, flattened rim and rounded base. Height about 33 cm. Decorated with stamped design. (Plate IV No. 8, EL 748)

Name: no record.

Use: for storing beer (Shaw and Van Warmelo MS.).

(c) Bag-shaped pot with short straight everted neck formed with poorly-defined point of inflection. Height 30 cm. Decorated stamped impressions. (Plate III No. 6 centre, Lusikisiki, Transkei)

Name and use: no record.

Decoration

Most of the Mpondo pottery illustrated in the literature is decorated. The most widespread technique is the stamping of individual impressions in geometrical designs, particularly L-shaped masses, loops and truncated triangles around the mouth or neck of the vessel (Schofield, 1943). Applied lumps of clay of various shapes are also popular and one example is decorated with a notched rim.

Mpondo pottery often has a brown burnish (Schofield, 1943).

System of Distribution

As has been mentioned previously pottery is made by specialists, who are today becoming fewer in number. During a field trip to Pondoland in 1948, the ethnologist at the South African Museum, Cape Town, noted that every homestead had some pots and that earthenware was used to the exclusion of everything else in the manufacture of beer (Shaw and Van Warmelo MS.). Those who are unable to make their own pottery, or prefer not to, buy what they require from specialists who make to order. These orders may take a long time to fulfil since the potter does not abandon her other domestic activities. (Hunter, 1936)

Pottery used to be bartered but today a cash transaction is more usual. Pots with necks cost more than the simple shapes (Clarke, *in lit.* 1939).

Taboos and practices in connection with pottery manufacture and use

If a milk bowl had to be used for beer, only the relative of the owner of the homestead was allowed to use it (Hunter, 1936).

CONCLUSION

There are still a number of women who specialize in the manufacture of pottery among the Mpondo, although their numbers are decreasing. Most Mpondo families use pottery utensils, today particularly in the brewing and storage of beer, whereas in the past they appear to have used them more widely for eating and drinking from as well.

The technique used is vertical coiling. Potters usually learn their methods from their mothers, but there is no taboo against anyone wishing to learn the art. Today cash sales are more common than barter.

The range of pottery types seen and described is quite small, consisting of open-mouthed bowls (now scarce) and a range of pots of various sizes, both with and without necks, mainly variations of the barrel shape. The necked variety is seldom seen. The pottery seen was mostly poor quality thick-walled ware, although it has been said that Mpondo ware used to be of a high standard.

Decoration took the form of stamped impressions, notched rims (cf. Bomvana and Thembu) and the use of applied or moulded lumps of clay (cf. Bomvana and Xhosa). Colour applied for decorative purposes was also seen. All decoration was confined to small, fine ware only.

No European influence was noted, except in the shapes of pots made at schools and in the smaller range of vessels made.

CAPE NGUNI—DISCUSSION

Among the Cape Nguni only the Mpondo make pottery in any quantity today, although it is used by all tribal groups. Mpondo potters, who are specialists in the art of pottery, use the coiling technique. They make a small range of vessel types, decorated mostly with stamped or moulded designs. Neither shapes, decorative techniques nor designs appear to have been influenced by contact with the European styles.

The Bomvana appear to be losing this art more slowly than the other Cape Nguni tribes, and there were still a few potters until recently. Among this tribe, too, the potters are women who are said to use rolls of clay added to a flattened base to build their pottery but it is not known in which technique. Bomvana and Mpondo ware shows outward similarity in both vessel form and decoration.

Among other groups of the Cape Nguni very little information is available in regard to pottery. Both the Thembu and the Xhosa are said to have had pottery traditions, but there is no adequate record of their techniques and only scant information concerning their ware. Thembu pottery is compared with Mpondo ware, and Fritsch's description of Xhosa pottery gives insufficient detail for comparison.

There is no evidence of a Mpondomise pottery tradition, but it was probably the same as that of the Mpondo to whom they are kin.

Mpondo and Bomvana specialists sell their wares in the neighbourhood, but most Cape Nguni buy the pottery they require from South Sotho potters, who make it in the local style expressly for sale. In the regions bordering on Basutoland (Lesotho), South Sotho and some Cape Nguni tribes live in close proximity, and in the more coastal regions itinerant South Sotho potters sell their wares.

Cape Nguni pottery, as represented by that of the Mpondo and Bomvana, is today quite unlike that of any other Nguni group, with the exception of some of that made by Xesibe and Bhaca. These similarities may be the result of Cape Nguni influence upon the Immigrant Cape Nguni potters, whose pottery also has features typical of that of the Natal Nguni pottery. European

influence is not noticeable upon Cape Nguni pottery itself but has certainly speeded its decline by the provision of alternative utensils.

12. IMMIGRANT CAPE NGUNI

The Fingo and Hlubi groups were visited during this survey, but no potters were found among either of them.

(a) **Fingo**

SECTION I—FIELD

In 1961, the Fingo Reserve near Peddie, Eastern Cape, was visited. None of the women interviewed was able to make pottery nor was any pottery seen at the homesteads. There is no pottery attributed to the Fingo in museum collections.

SECTION II—LITERATURE

Shaw and Van Warmelo (MS.) state that in 1955 Fingo in the Tsomo district said that they neither made nor used pottery and that this was denied by the constable interpreter who claimed that pottery was brought into Tsomo for sale by Fingo potters.

Technology

No information in this section.

Pottery forms, names and uses

The only record of Fingo pottery is in Thomas Baine's painting 'Fingoes' which depicts a woman carrying a large open-mouthed vessel on her head (Africana Museum, Johannesburg).

No further information in this section.

CONCLUSION

The term Fingo is applied collectively to all refugees and immigrants to the Cape, mostly from Natal, after the Zulu rise to power (Van Warmelo, 1936). Considering the history of the Fingo tribes, it is not surprising that if the peoples now forming this group had pottery traditions of their own, which is likely, these have been lost.

Despite the fact that Shaw and Van Warmelo were told of Fingo potters in the Tsomo district, no pottery was seen at Fingo homesteads. It is most unlikely that there ever was a common Fingo tradition.

(b) **Hlubi**

SECTION I—FIELD

Hlubi were visited at Matatiele and Herschel. At Herschel no pottery was made.

Technology

The following technological account is based upon information from two sources:

- (a) Hlubi informants in the Matatiele district who were visited in 1961. Very little pottery was seen at the homesteads and it was not possible to locate any potters although assured of their existence.
- (b) An account of a pottery demonstration and interview with a Sotho woman, who was married to a Hlubi, in the Qumbu district, recorded by Mr. H. W. Pahl and Mr. D. M. Ntusi. This potter may have combined Sotho and Hlubi techniques or used those of the Sotho entirely. (Ntusi, *in lit.* 5/6/1963)

Potters: Potters are women who learn the art from their mothers or grandmothers and who make utensils for their own use and for sale. Pottery is said to be a paying industry as a good potter makes about ten pots a day (Pahl, *in lit.* 5/6/1963).

Materials: Moist clay is dug from the river bed near the water's edge with a pointed wooden stick or a metal rod. Each potter has her own clay hole (*umngxuma*). Black clay is considered more suitable than red or yellow. The potter carries small quantities of clay back to the homestead in an old dish. If she has a large quantity to transport she asks others to help her with the load. An ox-drawn sledge is sometimes used to transport large quantities of clay over long distances. The clay is prepared for use by sprinkling it with water and pounding it on a grinding stone. It is strengthened by the addition of a filler (*intlalywa*) obtained from a near-by hill. When it is the correct consistency it is formed into regular shapes so that it will retain its moisture as long as possible, and is stored in a large, clean container. It is possible to use the clay immediately after preparation. (Ntusi)

Two slightly different methods of preparing the clay were recorded from informants at Matatiele. The first was to dry the clay before grinding it finely and mixing it with water; and the second to mix finely ground potsherds into the freshly dug wet clay.

Tools

1. *As a support on which to build*: no record.
2. *As smoothers*: (i) for inside surface—a piece of calabash; (ii) for outer surface—a flat stone, a piece of an iron hoop. (Ntusi)
3. *As a cutting tool*: for cutting rim— a piece of an iron hoop (Ntusi).
4. *For decorating*: (i) for graphic designs—a grass stalk (Matatiele); (ii) for stamped impressions—handle of a spoon, a piece of stick (Matatiele), a bone, a piece of broken glass or china (Ntusi); (iii) for burnishing—a smooth stone (Matatiele).

Technique: Potters work indoors as wind causes the pottery to crack (Ntusi). Two techniques have been described. The first, used by the potter at Qumbu, is to start at the base of the vessel which is formed from a flattened mass of clay hollowed to form the base and the beginning of the walls. The vessels are built to the required height by means of rings of clay placed on top of each other and formed from two or more flattened lengths of clay. The second method,

described by informants at Matatiele, is to start with a ring of clay upon which the walls are built, also by means of rings. The base is added when the pot has dried slightly. As the moisture sinks to the bottom of the clay cylinder the base is added to the dampest region and does not crack off.

Drying: After shaping the pots they are put indoors for a day and covered with a cloth to protect them from draughts. After this they are put outside daily for increasing periods, for about four days in all. (Ntusi)

Decorating: Graphic decoration is done after shaping when the clay is still wet. Colour is applied when the vessel is dry, before firing. Washing 'blue' or oil paint is used by potters in the Qumbu district, or a vessel may be blackened after firing by smoking it in a sheep or goat manure fire. (Ntusi) In the Matatiele district the same effect is obtained by smoking a pot smeared with animal fat in a dry grass fire (Matatiele).

Firing: A hearth about 6 inches deep is lined with a layer of dry cowdung upon which the pots to be fired are placed. If only one pot is to be fired it is placed upright with its mouth covered with a sherd, otherwise vessels are placed on their sides mouth to mouth in a double row. Up to twelve pots are fired at a time. The pottery is covered with two layers of dry dung separated by a layer of dry grass. Firing is done during the day and takes about four hours. The pots are removed only when they are cool. Dung is preferred to wood as a fuel because it gives an even temperature and does not cool as quickly and cause the pots to crack. (Ntusi)

Informants at Matatiele stated that pottery was placed on its side for firing and that specially prepared dung cakes were packed around and inside each vessel. Wood is sometimes used as kindling. Firing takes from one to ten hours depending on the sizes of the vessels.

Cracking of pottery during firing is caused by:

- (a) The potter's inefficiency or carelessness.
- (b) Moisture reaching the pots during firing.
- (c) The use of the wrong fuel.
- (d) Poor quality clay.
- (e) Exposure of the pots to wind during shaping or firing.
- (f) The presence of 'evil' persons (p. 44).

The above reasons were given by the potter at Qumbu (Ntusi).

Sealing/Testing: New pots are sealed by filling them with thin porridge for a day or two (Ntusi). The informants at Matatiele stated that it was not necessary to seal pottery.

Mending: No information.

Pottery forms, names and uses

POTS

1. WITHOUT NECKS

- (a) Very large wide-mouthed pots with flattened bases. Height about 45 cm. Sometimes decorated with stamped impressions. (Matatiele)

Name: imbiza (Matatiele).

Use: for storing and brewing beer (ditto).

(b) Narrow-mouthed sub-spherical pot with flattened base. Height about 25–30 cm. Decorated with graphic designs. (Matatiele)

Name: inclazeba (Matatiele).

Use: no record.

(c) Inverted bag-shaped pots with flattened bases. Height about 20 cm. Decorated with graphic design. (Matatiele)

Name: ingcaza (Matatiele).

Use: for drinking beer (ditto).

BEAKERS

Barrel-shaped pedestal based beaker. Decorated with colour, and graphic design. Said to be South Sotho. (Matatiele)

Name and use: no record.

Decoration

The most common type of decoration seen was a simple incised band divided into triangles, around the mouth of the pot. Simple stamped impressions are sometimes used to decorate the very large brewing pots. The pottery seen was either the red colour of the fired clay, or blackened deliberately by smearing with fat and smoking in a grass or dung fire, after firing. Ochre was used on a beaker attributed to the South Sotho.

The use of 'washing blue' and enamel paint is common in the Qumbu district (Ntusi).

System of Distribution

According to informants pottery is made by specialists who sell their wares. In the Qumbu district there is a well-developed trade between Hlubi potters and neighbouring Mpondomise tribes who no longer manufacture pottery (Pahl, *in lit.* 5/6/1963).

Taboos and practices in connection with pottery manufacture and use

1. According to tribal custom, adolescents up to about 20 years of age who indulge in premarital sexual practices such as *umetsho*, or those who practise witchcraft may cause the pots to crack either by their mere presence at modelling or firing operations, or by touching the pots at these times. (Ntusi)

2. Pottery made from clay stolen from another potter's clay hole will not be a success. (Ntusi)

SECTION II — LITERATURE

No information in this section.

CONCLUSION

Very little Hlubi pottery was seen and although Hlubi women potters were known by informants none were personally interviewed. In the Matatiele

district the potters are said to use a ring technique. Unlike the Mpondo and Bomvana who start with the base, they start low down and complete the base after the rest of the vessel has dried slightly. At Qumbu a South Sotho/Hlubi woman potter builds with rings onto a base formed by hollowing a lump of clay. This is the characteristic method of Natal Nguni potters today.

Pottery seen in the Matatiele district included large wide-mouthed pots and small neckless pots of various sizes. Decoration took the form of stamped impressions or incised designs. Applied colour was seen only on a beaker attributed to the South Sotho, but some pots were deliberately blackened by firing methods. On the whole, the pottery seen was more reminiscent of South Sotho than of Nguni ware.

Vessels appear to be named according to type and use. The terminology used by informants included vessel names used by Cape Nguni tribes as well as others.

Synthetic decorative materials are replacing traditional natural ones in the Qumbu district.

According to informants there is a flourishing trade between Hlubi potters of Qumbu and neighbouring Mpondomise people. In contrast, the Hlubi of the Herschel district do not make pottery, but buy what they need from South Sotho potters.

(c) **Bhaca**

SECTION I—FIELD

Technology

No information in this section.

Pottery forms, names and uses

POTS

2. WITH NECKS

(i) *Upright*

Pot with neck formed with a poorly-defined point of inflection, thickened rim and flattened base. Height about 25 cm. Decorated with applied lumps. Black finish. (No. 8, SAM 6986, Mount Frere, Transkei)

Name and use: no record.

Decoration

The vessel seen was decorated with applied or moulded lumps and had a shiny black finish.

No further information in this section.

SECTION II—LITERATURE

Hammond-Tooke (1962) states that pottery is still made among the Bhaca although the number of specialists is very small.

Technology

Bhaca potters use the technique described by Hunter (1936), that is, vertical coiling (p. 37) (Hammond-Tooke, 1962).

Pottery forms, names and uses

POTS

I. WITHOUT NECKS

(a) Very large elongated barrel-shaped pots with flattened bases. One example with striated surface (Lugangeni, Mount Frere).

Name: *umphanda* (Shaw and Van Warmelo MS.).

Use: for storing beer or water (ditto).

(b) Small spherical to barrel-shaped pots with flattened bases. Height about 25 cm. Usually simply decorated with graphic or stamped design. (Lugangeni, Mount Frere)

Name: *ingcaza* (Shaw and Van Warmelo MS.).

Use: for drinking beer (ditto).

Decoration

The only type of decoration used on the above examples is the use of short dashes made with a sharp tool, arranged in groups or simple band designs. A black burnished finish like that used by the Natal Nguni was seen on some of the finer ware.

System of Distribution

Specialists manufacture pottery for sale to others. The Njijini, Mandeleni and Mobaba areas in the Mount Frere district, where most suitable clay deposits are found, produce the most pottery (Hammond-Tooke, 1962).

No further information in this section.

CONCLUSION

According to information in the literature there are still women pottery specialists among the Bhaca. They are said to use the coiling technique. Although they sell to their neighbours many Bhaca buy pottery from South Sotho potters who have settled among them.

A small range of pottery types has been described, consisting of large elongated barrel-shaped pots, very similar to those made by the Xesibe (Plate V No. 9), small variously shaped pots without necks and pots with tall necks. This range is similar to that presently used by the Mpondo. Decoration takes the form of applied or moulded lumps, also a Mpondo characteristic, the use of short perpendicular incised dashes arranged in designs or patterning incised triangles, and blackening by firing. This latter practice is also found among the Hlubi of Matatiele and the Xesibe, but there is no record of it among Cape Nguni tribes.

The pottery shows no apparent influence in either shape or decoration of contact with Europeans.

(d) Xesibe

SECTION I—FIELD

No information in this section.

SECTION II—LITERATURE

Technology

Pottery is still made today by Xesibe potters but there is no description of their technique (Shaw and Van Warmelo MS.).

Pottery forms, names and uses

BOWLS

I. WITHOUT NECKS

(i) *Open-mouthed*

Deep wide-mouthed bowl with rounded rim and rounded base. Height about 18 cm. Burnished finish. (Plate VI No. 11, Mount Ayliff, Transkei)

Name: *ukhamba* (Shaw and Van Warmelo MS.).

Use: for beer (ditto).

POTS

I. WITHOUT NECKS

(a) Large elongated barrel-shaped pots with slightly flattened bases. Height about 50 cm. Rough finish. (Plate V No. 9, Mount Ayliff, Transkei)

Name: *umphanda* (Shaw and Van Warmelo MS.).

Use: for storing beer or water (ditto).

(b) Inverted bag-shaped to barrel-shaped pots with flat bases and rounded or cut rims. Height about 20–25 cm. Decorated graphic design. Sometimes with burnished black finish. (Plate VI No. 11, Mount Ayliff, Transkei)

Name: *inyasa/ingcaza* (Shaw and Van Warmelo MS.).

Use: for drinking beer (ditto).

2. WITH NECKS

(i) *Upright*

(a) Large spherical pot with narrow upright neck formed with a well-defined point of inflection, cut rim and rounded base. Height about 40 cm. Decorated with stamped design. (Plate V No. 10, EL 980)

Name: no record.

Use: for storing water (Shaw and Van Warmelo MS.).

(b) Pots with necks formed with poorly-defined point of inflection and flattened bases. Simple graphic decoration. (EL 38)

Name: no record.

Use: for storing water (Shaw and Van Warmelo MS.).

Decoration

The most common form of decoration is the use of incised horizontal bands, either left plain or patterned with stamped impressions and grooved

lines. This type of decoration is used mainly on drinking vessels (Plate VI No. 11). A large grain pot was decorated with geometrical designs formed by blocks of stamped impressions (Plate V No. 10). Some pots have a black burnished finish.

No further information in this section.

CONCLUSION

Some Xesibe women were still making pottery in 1948, but their methods were not recorded.

A fairly wide range of pottery attributed to them includes large, open-mouthed bowls, large elongated barrel-shaped pots with a rough finish, smaller decorated vessels of similar shape, and large spherical pots with upright necks.

Decoration is varied, and incised and grooved horizontal bands, stamped crescent-shaped impressions and a black burnished finish were most commonly noted. There is no obvious European influence in either the shape of the vessels or the decorative designs and techniques.

(e) **Xolo**

SECTION I—FIELD

Technology

The following information was given in a letter from the Superintendent of Locations, Port Shepstone (SAM records; 19.15.1939).

Potters: The potters are women.

Materials: No information.

Tools

1. *As smoothers:* a piece of calabash.

2. *For burnishing:* a smooth stone.

Technique: The pots are built up in rings placed one on top of the other.

Drying: A period of drying is necessary before firing.

Decorating: The *imfenyane* plant (? Umbelliferae) is used for blackening pottery. It is heated over a fire and then rubbed on to the pot after it has been fired.

Firing: Firing is done slowly. The pots are reddish after firing.

No further information in this section.

Pottery forms, names and uses

Miniatures of the following vessel types were made for the South African Museum. The sizes of the actual vessels were not given.

BOWLS

I. WITHOUT NECKS

(i) *Open-mouthed*

Small bowls with straight projecting bases. (SAM 6021, Port Shepstone)

XOLO

Name: udengesi lokundcinda (museum records).

Use: for mixing medicines (ditto).

POTS

I. WITHOUT NECKS

(a) Barrel-shaped pots with short concave pedestal bases. Black finish. Undecorated. (SAM 6020, Port Shepstone)

Name: umfusa (museum records).

Use: for brewing and storing beer (ditto).

(b) Barrel-shaped pot with flat base. Graphic design. Black finish. (SAM 6019, Port Shepstone)

Name: ihbotwe lokupeka (museum records).

Use: for cooking food (ditto).

Decoration

All models were blackened but unburnished. Graphic designs were outlined with incised lines and patterned with dashes.

No further information in this section.

SECTION II—LITERATURE

No information in this section.

CONCLUSION

The Xolo of Port Shepstone made pottery as recently as 1939, but it is not known whether they make or use it today. They used the ring technique.

The models in possession of the South African Museum are poorly shaped and appear to be out of proportion; it is not therefore possible to compare them with the pottery of other Nguni tribes.

IMMIGRANT CAPE NGUNI—DISCUSSION

Among the Immigrant Cape Nguni there are still a number of women who specialize in the manufacture of domestic utensils, and sell to neighbours who live among them. Immigrant Cape Nguni are also supplied with pottery by South Sotho potters.

The Fingo of Peddie neither make nor use pottery, and although no pottery from those of the Tsomo district was seen, Shaw and Van Warmelo were told in 1955 that there were potters there.

In the Herschel, Qumbu and Matatiele districts, Hlubi live in close contact with South Sotho, and in the latter region their pottery is closer in form and decoration to South Sotho ware than to that of their own group. Hlubi at Herschel do not make pottery but buy what they need from South Sotho potters. Little is known about Hlubi techniques except that various methods of building with rings are used in the Qumbu and Matatiele districts.

The Bhaca and Xolo, too, use the ring technique, but there is no record

of Xesibe methods. Bhaca and Xesibe pottery is similar in form to that of the Cape Nguni, although not all types are represented. In decoration, however, there are two main differences. Firstly, small pots are frequently blackened, and secondly, graphic techniques are more commonly used. Xolo pottery, although also blackened, appears to be entirely different in shape from other Nguni wares, but only roughly-made miniatures were seen.

Contact with Europeans does not seem to have influenced the pottery of this group, except in the introduction of synthetic decorative materials.

Immigrant Cape Nguni pottery, particularly that of the Bhaca and Xesibe, shows features characteristic of that of both Natal and Cape Nguni. Further, the pottery terminology includes terms from both these groups. This is to be expected, as before settling in the Cape they were in close contact with the Natal Nguni tribes.

13. NATAL NGUNI

On field trips to Zululand and Natal in 1961 and 1962 four potters were interviewed and a great deal of pottery seen.

(a) **Mabaso**

SECTION I—FIELD

Technology

The following information was obtained from two potters who were interviewed at Tugela Ferry, Msinga, one of whom gave a demonstration of shaping and firing.

Potters: The potters are women who make pottery both for their own use and for sale in the local village market in order to augment the family income. They learn the art either from their mothers or by watching others.

Materials: Potters sometimes have to try a number of clays before finding one suitable. They go to collect the clay themselves, using a homemade pick to dig the hole and a hoe to remove the raw material. The clay is ground to a fine powder on a grinding stone and stored indoors in an old enamel basin until it is required. It is then mixed with sufficient water to form a dough and kneaded until it is the required consistency. For large beer-brewing and storage pots it is not considered necessary to grind the clay, which is merely mixed with water.

Tools

1. *As a support on which to build:* a large flat stone placed on a small one, as a turntable.

2. *As smoothers:* (i) for the outer surface—a mealie cob; (ii) for the inner surface—a piece of calabash.

3. *For cutting the rim:* a strip of tin.

4. *For decorating:* (i) for graphic designs—a hairpin; (ii) for burnishing—a smooth pebble.

Technique: The potter who gave the demonstration said that she made pottery indoors and throughout the year. A number of potters, however, work

in the summer only because they believe that pottery cracks more easily in the cold weather. Large and small pots are built in the same way. The potter starts with the base and lower walls, which are made by hollowing a lump of wet clay. The pot is increased to the required size by the addition of rolls of clay of various lengths, a number of which form a complete ring on the upper wall. These are pinched into position and then smoothed both inside and out, first with the hands and then with the tools, which are kept wet in a pot of water at the potter's side. The number of rings which is added depends upon the size the pot is to be. The rim is cut with a slight inward bevel after drying for one and a half hours after shaping.

Drying: After shaping, the pots are covered with blankets in a sheltered place indoors for a day or two; they are then put outside in the sun each day until they are dry enough to be fired.

Decorating: Graphic decoration is carried out after a short period of drying and burnishing is done later, before firing. The vessels are deliberately blackened during firing. Boot polish is sometimes applied after firing in order to enhance the shiny black finish.

Firing: This usually takes place after the midday meal. The fire is built within the walls of an old stone kraal which shelters it from the wind. The pots, with pieces of smouldering dung inside them, were heated round a small twig and dung fire, before being placed mouth downwards in the hearth, which was lined with specially prepared dung cakes. Twenty-two pots were fired at the demonstration; they were covered with natural dry dung pats which were held in position with stones so that the pots were not exposed. When the vessels became red-hot the fire was smothered with powdered dung. The potter said that usually when the fire had burned out but was still smoking she put hot dung cakes into each vessel and left them to cool completely. At the demonstration, however, the pots were removed from the smouldering fire with a long stick while they were hot, with no apparent ill effect.

Very large beer pots (*imbiza*) are fired in a wood fire. The strongest pottery is said to be that which is fired as quickly as possible in a very hot fire.

Sealing/Testing: Very large rough-surfaced pots are filled with hot beer and then when they are cold smeared with dung, which makes them impervious to liquids. Small vessels of fine ware are filled with hot water after firing; this would seem to be a test of the strength and quality of the pottery rather than a method of sealing.

Mending: Neither of the potters interviewed mended cracked or broken vessels.

Pottery forms, names and uses

POTS

1. WITHOUT NECKS

(a) Large spherical pots with cut rims and flattened projecting bases. Height about 52 cm. Rough surface. Undecorated. (Plate VII No. 12, SAM 8432, Msinga, Natal)

Name: imbiza (Tugela Ferry).

Use: for brewing beer (ditto).

(b) Spherical, sub-spherical and bag-shaped pots with rounded and cut rims and flattened bases. Height 12–30 cm. Black finish. Graphic decoration. (No. 11, SAM 8425, No. 12, SAM 8427, No. 15, SAM 8426, No. 21, SAM 8434, No. 23, SAM 8424. All from Msinga, Natal)

Name: ukhamba (Tugela Ferry).

Use: for serving beer (ditto).

2. WITH NECKS

(ii) *Everted*

Inverted bag-shaped pot with curved everted neck formed with a poorly-defined point of inflection, rounded rim and flattened base. Height about 33 cm. Black finish. Graphic decoration. (No. 19, SAM 8433, Msinga, Natal)

Name: ingcazi (Tugela Ferry).

Use: for storing beer or water; traditional pot (ditto).

Decoration

The vessels made and used by the Mabaso people of Tugela Ferry fall into two classes: those with a well-burnished surface which is deliberately blackened during firing, and then polished with black boot polish, and those with a rough surface the natural colour of the fired clay, and no further decoration.

Most of the vessels with a black finish were further decorated with a graphic design; either grooved or incised. The designs used were either a combination of zigzag and cross-hatched lines and arcs, or else a modern 'flower' design. The potter interviewed said that the designs were done according to fashion and were not traditional.

System of Distribution

Pottery was very much in evidence in the Tugela Ferry area. Although not all women were potters, those who were made both for their own use and for sale to others. A number of potters appeared to be well known, and large numbers of vessels were seen for sale at the local village on market day. The potters took their wares to market packed in grass and sacking, either on their heads or by bus or taxi. Pottery was sold for cash.

Taboos and practices in connexion with pottery manufacture and use

1. Only members of the potter's family were allowed to touch unfired vessels. Further, the guide informed the writer that the presence of strangers at a firing was believed by the potter to cause the pottery to crack.

2. According to the potter very large pots are smeared with dung to prevent lightning striking the house.

SECTION II—LITERATURE

No information in this section.

CONCLUSION

Pottery is commonly used by the Mabaso of Msinga today.

The Mabaso potters are women specialists, who make for their own use and for sale, both to fulfil orders and at markets. One of the two potters interviewed had acquired her knowledge by watching others; her mother had been unable to make pottery. The technique used by Mabaso potters was to hollow the lower section of the vessel from the lump and increase it to the required size by the addition of rolls of clay placed one on top of the other in rough rings.

The range of pottery types seen was small, consisting mainly of pots without necks, either in a fine black or thick-walled, rough buff ware. Only grooved and incised techniques were seen and the decorative designs were modern, showing the influence of schools.

(b) Zulu of Eshowe

SECTION I—FIELD

Technology

The following information was obtained at an interview with a potter near Eshowe.

Potters: The potters are women.

Materials: Clay is collected near a river. To prepare it for use the potter mixes it with water and pounds it with a stone.

Tools

1. *As a support on which to build:* no information.
2. *As smoothers:* (i) for inside surface—a piece of calabash (*ukhezo*); (ii) for outer surface—a strip of tin (*isikhengeci*).
3. *For decoration:* (i) for graphic design—a plastic comb, a strip of tin; (ii) for burnishing—a smooth stone (*imbokodwe*).

Technique: The method of building vessels is similar to that demonstrated by the Mabaso potter. The base of the vessel is formed from a lump of clay and the walls built up with rolls of clay, the first of which is added around the base. As the lengths of clay are added the join inside the vessel is smoothed with the piece of calabash. When the pot is the required size the outside is smoothed in the same way.

Drying: The pot is dried for about a week indoors before it is fired.

Decorating: The pot is decorated with graphic designs immediately after shaping. After twenty-four hours it is burnished and then dried for about a week. Fired vessels are given a shiny black finish by smoking them and then rubbing fat over the outer surface.

Firing: The potter uses wood as a fuel for firing. The pots are fired for approximately four to five hours during which time they become red.

Sealing/Testing: No information.

No further information in this section.

Pottery forms, names and uses

POTS

I. WITHOUT NECKS

Spherical and sub-spherical pots with cut rims and flattened bases. Height 13–27 cm. Black finish. Graphic design. (No. 17, SAM 8396, Eshowe, Zululand)

Name: *ukhamba* (potter).

Use: for beer or water (ditto).

Decoration

Decoration takes the form of blackening the fired vessels and smearing the surface with a little fat. Further decoration with a band of vertical dragged lines made with a plastic comb and outlined with grooved lines was also seen.

No further information in this section.

SECTION II—LITERATURE

No information in this section.

CONCLUSION

The Zulu of Eshowe make and use pottery today. The potters are women who specialize in the manufacture of pottery for sale as well as for their own use. Vessels are built up from a lump of clay which forms the base by means of rolls of clay placed one on top of each other in rough rings.

A very small range of pottery was seen, consisting only of spherical or sub-spherical pots with a black finish and further decorated with dragged and simple grooved designs.

European influence was seen in the use of a plastic haircomb as a tool for making designs.

(c) **Zulu of Melmoth**

SECTION I—FIELD

Technology

The following information was obtained at an interview with a Zulu potter at Emfanefile, near Melmoth.

Potters: Potters are women who specialize in the manufacture of utensils both for their own domestic use and for sale. They take orders from neighbours, who specify the size of the vessel and the type of decoration they require. The potter interviewed learnt to make pottery at the local school.

Materials: Suitable clay is collected by the potters from sites near rivers. It is dried and then ground finely, any small stones being ground in with the clay. Water is then added to the dry, ground material and the mixture pounded for a short while with a rounded elongated stone (*imbokodwe*) on a grinding stone (*itshe*). When the clay is the correct consistency it is wrapped in a piece of cloth until needed.

ZULU

Tools

1. *As a support on which to build*: a grass ring (*inkatha*).
2. *As smoothers*: (i) for inner surface—a piece of calabash; (ii) for outer surface—a flat piece of wood.
3. *For decorating*: (i) for graphic designs—the head of a nail, held obliquely, a piece of tin; (ii) for stamped designs—the head of a nail; (iii) for burnishing—a smooth round pebble.

Technique: Pottery is made indoors. Small pots are moulded entirely from the lump. For large vessels, the base is hollowed from the lump and to this are added rolls of clay in incomplete rings. As each ring is completed it is smoothed on to the wall below on both the inner and outer surface.

Drying: Pots are dried indoors for three days and on the fourth put outside in the sun. By this time they are usually dry enough for firing.

Decorating: After shaping a vessel the potter decorates it with graphic or applied designs. Burnishing is done after the indoor drying period. A small amount of fat is smeared over the outer surface of the pot, which is then rubbed with a smooth pebble. A black finish is obtained by smoking the vessels in a grass fire after they have been fired. Boot polish is generally used for blackening fine ware today.

Firing: One to three vessels are fired at a time. The pottery is placed on and covered with firewood. Grass is put inside each vessel and also used as kindling. The pots turn red during firing but are blackened afterwards.

Sealing/Testing: Beer-brewing vessels are smeared with dung after firing. No method of sealing or testing was described for vessels with a fine finish.

No further information in this section.

Pottery forms, names and uses

POTS

I. WITHOUT NECKS

Spherical pots. These are subdivided into the four following groups on the basis of size, finish and use.

- (i) Rough-surfaced pots, generally smeared with dung after firing. No decoration. Height about 50 cm. (field).
Name: *imbiza* (potter).
Use: for storing beer (ditto).
- (ii) Rough-surfaced pots. No decoration. Height about 35 cm. (field).
Name: *isikhamba* (potter).
Use: for making beer (ditto).
- (iii) Pots with burnished black finish. Usually decorated. Height 18–25 cm. (field).
Name: *ukhamba* (potter).
Use: for serving and storing beer (ditto).
- (iv) Pots with burnished black finish. Decorated. Height about 12–15 cm. (field).

Name: isicathulo (potter).

Use: for drinking beer and sometimes for sour porridge (ditto).

2. WITH NECKS

Spherical pot with straight, everted neck formed with a well-defined point of inflection, flattened base and cut rim. Decorated with graphic designs and black, burnished finish. Height 29.5 cm. (SAM 9221, Melmoth, Zululand).

Name: ukhamba (museum records).

Use: for beer or water (ditto).

Decoration

Three types of decoration were described by the potter and a fourth seen on a museum specimen:

1. Triangular designs: these are either grooved or incised and were said to be South Sotho in origin.

2. Arc designs (*inyanga*): the arcs are outlined with a grooved line made with the edge of a piece of tin, and patterned with stamped designs made with the head of a nail.

3. Lump designs (*amasompa*): small round lumps of clay are applied to the surface of the pot by flattening the ball against the wall with a strip of iron.

4. Raised rectangular motifs consisting of a grid-like pattern of small raised rectangles and deep grooves; made with flat strip of iron.

System of Distribution

According to the potter many women in the Emfanefile area make pottery, both for their own households and to fulfil orders from others.

No further information in this section.

SECTION II—LITERATURE

No information in this section.

CONCLUSION

A great deal of pottery is used by the Zulu of Emfanefile today. The woman interviewed had learnt to make pottery at the local school. The technique she used was the same as that demonstrated by the Mabaso potter; moulding the lower section of the pot from the lump and building it up to the required size with rough rings.

Most of the vessels observed were spherical, the large sizes being rough-surfaced and the smaller sizes having a black, burnished finish. Necked spherical pots are also sometimes made.

The potters are specialists and trade is local.

European influence was seen in the use of boot polish and some of the decorative designs.

(d) **Natal Nguni** (undifferentiated)

SECTION I—FIELD

Technology

No information.

Pottery forms, names and uses

BOWLS

I. WITHOUT NECKS

(i) *Open-mouthed*

(a) Wide-mouthed shallow bowl with rounded rim and flattened base. Height about 5 cm. Black finish. (SAM 1967, Utrecht, Natal)

Name: umcengezi.

Use: no record.

(b) Deep bowl with cut rim and flattened base. Height about 12 cm. Decorated with two pairs of oval bosses. Black finish. (SAM 6017, Port Shepstone, cf. No. 18)

Name: ukhamba (museum records).

Use: for serving food (museum records), for porridge and mashies (Bryant, 1949).

POTS

I. WITHOUT NECKS

(a) Very large, spherical and near-spherical pots with cut or rounded rims and flattened bases. Height 40–60 cm. Rough surface, may be smeared with dung. (field)

Name: imbiza (field).

Use: for making and storing beer (ditto).

(b) Very large, almost straight-sided pot with flattened base. Height about 95 cm. Black finish. Decorated stamped impressions. (SAM records; photograph Mariannhill)

Name: imbiza (caption to photograph).

Use: for storing beer (ditto).

(c) Large narrow-mouthed sub-spherical pot with rounded rim and flattened base. Height about 34 cm. Black finish. Decorated with stamped impressions. (No. 29, SAM 8642, Ubombo, Natal)

Name: imbiza (potter—museum records).

Use: for storing beer or water (ditto).

(d) Spherical, near-spherical and barrel-shaped pots with cut or rounded rims and flattened bases. Height 15–29 cm. Black finish. Sometimes further decorated. (No. 9, SAM 8438, Pietermaritzburg; No. 13, SAM 8403, Eshowe; No. 14, SAM 8803, Msinga; No. 16, SAM 8979; No. 24, AFRIK 58/1648; No. 28, SAM 8983, Nqutu)

Name: ukhamba (museum records).

Use: for serving and drinking beer (ditto).

(e) Small spherical, bag-shaped, and inverted bag-shaped pots with cut or rounded rims and flattened bases. Height 11–14 cm. Black finish. Decorated with graphic decoration and applied lumps. (No. 10, SAM 8414, Mahlabatini; No. 22, SAM 8415, Mahlabatini; No. 25, TVL 8313, Msinga)

Name: umancishane (stingy-one) (museum records), *umancintshane/umancishane(a)*.

Use: for drinking small quantities of beer (museum records and Doke & Vilakazi).

2. WITH NECKS

(i) *Upright*

Pot with upright neck formed with well-defined point of inflection. Height about 30 cm. Black finish. Decorated with applied lumps. (SAM 1167, Utrecht)

Name: ingcazi/upiso (museum records).

Use: for storing beer (ditto).

(ii) *Everted*

Large spherical pots with straight everted necks formed with well-defined point of inflection and rounded bases. Black finish. Decorated. (BLM H319, Ntondweni; BLM H4225, Tugela Mouth)

Name and use: no record.

BEAKERS

Barrel-shaped beaker with pedestal base. Black finish. Decorated. (BLM H1504)

Name and use: no record.

MISCELLANEOUS

Tall barrel-shaped vessels with cut rims and flattened bases. Height 22–24 cm. Red or black ware. Sometimes decorated. (No. 26, TVL 13; No. 27, TVL 16. No locality)

Name: no record.

Use: for milking and other household purposes (museum records).

Decoration

Decoration by means of applied lumps of clay in various designs was seen on a number of vessels. An alternative method of obtaining designs of raised lumps is to depress the clay with the fingernail or straight-edged tool around the area to be raised. This method is commonly used in the Melmoth district today.

Another common decorative technique is the use of stamped impressions which are either placed to form geometrical designs or bands which are outlined with incised or grooved lines, or used by themselves in an all-over pattern or variety of designs. The impressions may be round, triangular or half-moon

shaped as when made with the fingernail. Stamped impressions probably made with the end of a grass stalk were seen on pots in Dr. Killie Campbell's collection.

A multiple stamped design was seen on one example which is decorated with stamped arcs of a circle, one edge of the arc being plain and the other zigzag (No. 24).

Although simple grooved and incised designs are not as common as applied and stamped designs they are also found as is multiple grooving.

Stitch-like impressions were seen on a pot from Greytown, now in Dr. Killie Campbell's collection, where they were used to pattern diamond shapes between two bands.

Most of the fine Natal Nguni ware was blackened and burnished.

System of Distribution

Today pottery is paid for in cash and there appears to be a recognized scale of payment according to the size of the vessel.

It was found that pottery is taught at schools and missions in Zululand and manufacture of earthenware articles is encouraged to a great extent by handicraft sections at annual agricultural shows. Clay vessels are made for the local tourist trade and for sale at the market in Durban, where they are bought both by Bantu living in the urban area and by tourists.

An interesting sideline of the pottery industry, resulting from contact with the European, is the modelling of busts and figurines by men for trade purposes. These are usually unfired.

No further information in this section.

SECTION II—LITERATURE

Technology

Potters: According to all literary sources the potters among the Natal Nguni are women (Shooter, 1857; Bryant, 1959; Krige, 1950). Krige (1950) states further that most pottery is made by experts.

Materials: Bryant (1959) states that clays suitable for the manufacture of pottery were available in practically every district of Zululand and that coarse red clay was used for rough ware, while finer brown and black clays were used in the manufacture of better quality pottery. The potter, having brought the clay home from the pit, allowed it to dry and then ground it to a fine powder using a grinding stone. Poor quality clay was mixed with powdered sherds, water was then added until the clay was the consistency of putty, at which stage it was ready for use. (Bryant, 1949)

Tools

1. *As a support on which to build:* a grass ring (*inkatha*) (Bryant, 1949).
2. *As smoothers:* (i) for inner surface—a round flat stone (Krige, 1950), a piece of calabash (Bryant, 1949); (ii) for outer surface—a piece of calabash. (Bryant, 1949)

3. *For decorating*: (i) for applied decoration—a small stick (Bryant, 1949); (ii) for burnishing—a smooth pebble (Bryant, 1949).

Technique: The flat base of a pot was formed from a disc of clay, which was placed on the grass ring and the walls built up by the addition of thin sausage-like rolls of clay in the form of rings, one on top of the other until the vessel was the required size. It was then allowed to dry slightly indoors for twenty-four hours. The clay was still soft when the walls were scraped inside and out with a piece of calabash, and smoothed with wetted fingers until the surface was even. (Bryant, 1949)

Drying: After shaping, the vessel was allowed to dry completely, first indoors and then outside in the shade (Bryant, 1949). Drying took a few weeks (Krige, 1950).

Decorating: According to Bryant (1949) the only method of decoration was the application of small lumps or nodules of clay in a variety of designs. This was carried out during the shaping of the vessel before it was set aside to dry for the first time. The pellets were pressed against the wet clay surfaces and rounded off with a small stick. Schofield (1948) describes the traditional method of attachment of the pellets by means of little clay stalks which were passed through the wall and turned over on the inside. Burnishing with a small pebble was done when the vessel had dried, just before firing.

Four methods of blackening pottery are described:

1. Mixing the clay with soot (Müller, 1918).
2. Rubbing *umsobo* leaves against the surface of the vessel (Krige, 1950).
3. Smoking the vessel in a grass fire at any convenient time after firing, and then rubbing a little animal fat over the surface and polishing the pot with a small pebble or the hard, smooth nut-like disc found at the root of the *umlunge* plant (*Antholyza paniculata* Klatt.); and finally rubbing with the leaves of the *ugqumugqumu* (Cape Gooseberry; *Physalis peruviana* L.) (Bryant, 1949).
4. Rubbing the surface of the vessel with a compound made by mixing the pounded leaves of the *uVemvane* plant (*Sida rhombifolia*) with sifted soot, which produces a fine black polish (Schofield, 1948).

Bryant states that nothing was known of the exclusion of air from the fire.

Firing: According to Krige (1950) the pots are 'held round a fire for two or three hours according to the size'. According to Bryant (1949) the pot, mouth upwards, was set on a bed of small sticks laid on the ground, and entirely surrounded and covered with firewood. The fire was lit at the bottom and the pot remained in position for six to eight hours, after which time it was a mottled red, yellow and black.

Sealing/Testing: No information.

Mending: Cracked pots were mended by drilling holes on either side of the fracture and tying the pieces together with vegetable fibre cord. The repair

was then made waterproof with a dressing of moist clay which was renewed as often as necessary. (Schofield, 1948)

Pottery forms, names and uses

BOWLS

I. WITHOUT NECKS

(i) *Open-mouthed*

(a) Broad, shallow, flat-bottomed basins with a diameter of roughly 37 cm. (Bryant, 1949).

Name: umcengezi (Bryant, 1949; Doke & Vilakazi, 1953).

Use: for washing hands and face (Bryant, 1949).

(b) Small bowls, like pudding basins (Bryant, 1949; Doke & Vilakazi, 1958; Krige, 1950).

Name: umcakulo (ditto).

Use: for eating from (ditto).

(c) Small saucer-like plates (Krige, 1950; Doke & Vilakazi, 1953).

Name: isikhangezo (ditto).

Use: for eating sour milk (Krige, 1950), *for soft foods* (Doke & Vilakazi, 1953).

(d) Basin-shaped bowls, slightly broader than (b) above (Bryant, 1949).

Name: umqengele (ditto).

Use: for porridges and mashes (ditto).

POTS

I. WITHOUT NECKS

(a) Very large pots made in a variety of shapes. Height about 60 cm. Rough surface. (Bryant, 1949)

Name: imbiza—generic term (Bryant, 1949; Doke & Vilakazi, 1953), *uhoho*, *umndindimana*, *ugaga* according to shape (Bryant, 1949).

Use: for fermenting beer principally (Bryant, 1949).

Name: imbiza yempahla (Bryant, 1949).

Use: storing ornamental fur ropes (ditto).

(b) Smaller vessels of same types as (a) above (Holden, 1866; Bryant, 1949).

Name: ikhanzi (Bryant, 1949).

Use: for cooking, used with lid plastered into position (Bryant, 1949; Doke & Vilakazi, 1958).

(c) Large spherical pot with flattened base. Height about 40 cm. Black finish. Decorated. (Schofield, 1948; Plate XI No. 6, Durban Museum; Cetshwayo's kraal)

Name: imbiza (Schofield, 1948).

Use: for brewing beer (ditto).

(d) Spherical pot. Height about 30 cm. Black, polished finish. (Bryant, 1949)

Name: iphangela (Bryant, 1949; Doke & Vilakazi, 1953).

Use: for straining beer into (Bryant, 1949), for drinking; large size (Doke & Vilakazi, 1958).

(e) Near-spherical pot. Height about 30 cm. Black polished finish. (Bryant, 1949)

Name: isikhamba (Bryant, 1949; Doke & Vilakazi, 1958).

Use: for serving beer into drinking vessels (ditto), for serving sour milk (Doke & Vilakazi).

(f) Barrel-shaped and spherical pots with flattened bases. Height about 22 cm. Black finish. Decorated. (Schofield, 1948; Plate XI Nos. 11 and 14, Natal Museum; Zululand)

Name: ikhanzi (Schofield, 1948), see (b), p. 61.

Use: for cooking food (ditto)

2. WITH NECKS

(i) Upright

(a) Large spherical pot with narrow upright neck (Bryant, 1949).

Name: uphiso/ulupiso (Bryant, 1949; Doke & Vilakazi, 1958).

Use: for carrying beer (Bryant, 1949).

(b) Small spherical pot with short neck. Basketwork lid. (Bryant, 1945)

Name: ingcungu (ditto).

Use: for crushed, boiled maize grains mixed with sour clotted milk (ditto).

(ii) Everted

Spherical pot with everted neck formed with poorly-defined point of inflection. Height about 25 cm. Black finish. Decorated. (Schofield, 1948; Plate XI No. 12, Natal Museum; Zululand; Bryant, 1949)

Name: uphiso (Schofield, 1948; Bryant, 1949).

Use: for carrying beer or water (ditto).

BEAKERS

(a) Small spherical beaker with long pedestal base. Black finish. Decorated. (Schofield, 1948, Plate XI No. 13; Mariannhill)

Name: no record.

Use: for drinking (Schofield, 1948).

(b) Straight-sided drinking vessel. Black finish. (Bryant, 1949)

Name: umgqomo (Bryant, 1949).

Use: for drinking beer (ditto).

MISCELLANEOUS

(a) Large spherical pot with four necks. Black finish. Decorated. (Schofield, 1948, Plate XI No. 10, Durban Museum; Cetshwayo's kraal)

NATAL NGUNI

Name: uphiso (Schofield, 1948).

Use: no record.

(b) No description.

Name: udiwo (Doke & Vilakazi, 1958).

Use: for drinking or holding sweet and sour milk (ditto).

Decoration

According to Bryant (1949) this pottery was traditionally blackened and decorated with pellets of clay which were applied in a variety of designs. The method of attachment of these pellets has changed (Schofield, 1948).

Raised ridges are a form of decoration described and illustrated by Schofield from pottery in the Natal Museum, Pietermaritzburg. He points out that these motifs are all directly derived from those used on wooden utensils carved exclusively by men.

Although graphic techniques are not as widespread as applied and moulded, Schofield (1948) mentions designs formed with stitch-like impressions and, very occasionally, the engraving of vessels after firing.

The variety of methods used in blackening pottery recorded in the literature are, with the exception of a modified version of Method 3, not in use today.

System of Distribution

Pottery was made by women experts and it was customary in the past to exchange a vessel for the amount of grain that it would contain (Krige, 1950).

No further information.

CONCLUSION

The only technological information concerning undifferentiated Natal Nguni tribes comes from literary sources. All potters were women. The technique, as described by Bryant, was to build on to a disc of clay which formed the flat base, with rings of sausage-like rolls of clay placed one on top of the other to form vessel walls.

The range of pottery types described by Bryant and in museum collections includes open-mouthed bowls, pedestal-based beakers and a multi-mouthed pot. Raised decorative designs and a black finish are claimed by Bryant to be traditional but graphic designs, mainly simple grooved and incised varieties, are found on some of the vessels in museum collections.

In Zululand today pottery is greatly encouraged by administrative authorities and it is taught at schools and missions. There is a demand for pottery from Bantu in the neighbourhood and near-by urban areas, as well as from the tourist trade.

NATAL NGUNI—DISCUSSION

A great deal of pottery is made and used by the Natal Nguni today, although the range of types has decreased considerably since Bryant made his

survey. The potters are women specialists who take orders or make pottery for sale at village markets. None of those interviewed had acquired the art from her mother but all had learnt at schools or by watching others at work. Traditional crafts have been encouraged by agricultural shows at which handiwork is exhibited and judged.

According to Bryant the traditional technique was the building with rings on to a flattened base. Potters interviewed at Melmoth, Tugela Ferry and Eshowe, however, demonstrated or described the moulding from the lump for small pots, large ones being started in the same way and being built on to with rough rings.

Collectively, Natal Nguni pottery is distinctive and characterized by the burnished, black finish of the fine ware. It is, however, not possible to distinguish different present-day pottery traditions among the tribal groups, all of whom make a range of pots without necks. Bowls and necked pots are seldom made today, but a few were seen. Most Natal Nguni vessels have flattened bases and cut or rounded rims.

Apart from blackening and burnishing, pottery is decorated with a number of techniques in a wide variety of designs. Applied decoration, which was described by Bryant as being the only form, is still found, but is not as common as graphic and moulded types.

Western influence is seen in some decorative designs and in the use of black boot polish. Schools appear to have taught traditional shaping techniques, but it is possible that they introduced the method of firing in a reducing atmosphere, which Bryant found was not known.

For the range of earthenware utensils used today, literary sources give a more varied terminology than that recorded in the field, where, in most regions, *ukhamba* and *imbiza* seemed to be used as generic terms for small and large clay utensils respectively.

14. SWAZI

This section is divided into two parts, the first (*a*), dealing with the Swazi of Swaziland and Barberton district and the second (*b*) with the Swazi of Sekhukhuneland.

A. Swazi in Swaziland

SECTION I—FIELD

The Swazi were visited in 1962.

Technology

The following information was obtained from potters at Esipocosini, Mbabane; Enqabaneni, Mankaiana; Horo Valley, Piggs Peak; near Zwane Store on the Stegi–Abercorn road, Stegi; and between Hlatikulu and Malome, Hlatikulu.

Potters: All the potters were women who had learnt the art either from

their mothers or by watching others at work. They make utensils either for their own use, or for sale to neighbours who place orders or for sending to local markets.

Materials: Clay from deposits near rivers was the most suitable. All informants stressed the importance of the clay, which they selected themselves. Many of them travel several miles to fetch a suitable clay rather than use inferior clays close at hand.

In some cases the clay was dug wet and in others dry, but in all recorded instances water was added to the clay, which had previously been ground, and the mixture was pounded on a flat stone with an oval river pebble until it was of the required consistency. The use of a filler was described only by the potter near Zwane Store, who mixed ground potsherds into the wet clay. Some potters used their clay immediately after preparation, whereas others said that they preferred to let it stand overnight before using it.

Tools

1. *As a support on which to build*: a flat stone, a potsherd, a grass ring (*inkatha*), a metal lid, an enamel dish.

2. *As smoothers*: (i) for outside surface—a piece of flat wood, a strip of tin, a stone; (ii) for inner surface—a spoonhead, a piece of calabash, a stone.

3. *For decorating*: (i) for graphic design—a fine stick, a thorn, a nail; (ii) for burnishing—a smooth pebble.

Technique: Pottery is made either indoors or out of doors, in a place sheltered from cold winds, which cause too rapid drying. In the Piggs Peak district most pottery is manufactured during the autumn months, as by then work in the fields is practically over and wind and rain are not usual. The potter in the Mankaiana district made most of her pottery in summer; again because of the absence of cold winds during this period.

The spiral or coil technique was used by all these potters (Plate IX Nos. 17–19). With the exception of one potter they all formed the base from a spiral pad of clay. In the exceptional case the base was hollowed from a small lump of clay. The rim of the vessel is cut during shaping while the clay is very wet. The base is finished off a few days later.

Drying: Once the pot is shaped it is put indoors and covered with a dry cloth so that drying is as slow and even as possible. After about a week the pots are put out into the sun each day for a period of from one to fourteen days. Each of the potters interviewed quoted a different time. (For possible reasons see Part II, Drying, p. 13).

Decorating: Burnishing is done a couple of days after the initial shaping of the vessel.

Incised and stamped decoration is applied after shaping while the surface of the vessel is still wet, and lozenges are applied about forty-five minutes later. The Swazi, like the Zulu, deliberately blacken their pots; this is done either by standing them on three stones in the smoke of individual grass fires, or by playing lighted bundles of grass stalks around each pot in such a way that the

smoke comes into contact with it. Some potters rub a little animal fat on to the surface at this stage.

Another method of decoration, which was described by potters in the Pigg's Peak district, is to make a red and black design by applying wet wood-ash in designs to the surface of the vessel and then smoking it in a wood fire. The areas which are exposed to the fire become a shiny black, leaving the covered areas, after removal of the ash, the natural red colour of the fired clay.

Firing: A hot, still day is the most suitable for firing. From five to thirty pots are fired at one time, depending on the number ready. If fuel is scarce, as many vessels as possible are fired together. The firing is done in a shallow depression in the ground. This is lined with fuel and the pots are placed in position; the small and medium-sized ones upright and the large ones on their sides. Some of the potters supported the pots on stones or clods of earth, to allow the fire to get underneath them. The heap is then entirely covered with fuel, a little grass is used for kindling, and the fire is lit. Most of the informants used wood as a fuel because it burns slowly and gives a hot fire. A mixed fuel of dried aloe, cattle dung and wood was preferred by a potter at Mbabane, who claimed that this combination produced the strongest pots. The use of dry aloe for fires is customary in that area.

Firing times varied from one to three hours, some potters preferring to fire quickly and others slowly. A potter is able to tell by the colour of the pot when firing is complete. Vessels fired in the afternoon are generally left to cool in the ashes overnight and are removed the following morning.

Sealing/Testing: Potters claimed that if a vessel was properly fired it would be impervious to liquids. However, minor leaks are sometimes cured by cooking a thin porridge in the pot, or by standing it on a glowing fire and pouring hot beer into it.

Mending: Fine cracks in unfired pots are sometimes repaired by softening the area with water and rubbing with a small rounded river stone. Sometimes cracks in old vessels are repaired with wire.

Pottery forms, names and uses

BOWLS

I. WITHOUT NECKS

(i) *Open-mouthed*

(a) Fairly large wide-mouthed bowl with rounded rim and flattened base. Height about 11 cm. Red burnished finish. (No. 30, SAM 8677, Pigg's Peak, Swaziland)

Name: *umqengele* (Piggs Peak).

Use: for food (ditto).

(b) Small wide-mouthed bowls with cut rims and flattened bases. Height about 7 cm. Undecorated. (No. 32, SAM 6040, Sekhukhuneland; included here as it appears to be in the Swazi tradition)

SWAZI

Name: (i) *moruswana wa go jela* (Sotho; museum records), (ii) *moruswane wa go šilela* (Venter, *in lit.* 22/4/64).

Use: (i) for porridge, (ii) for meat or vegetables (Venter, *in lit.* 22/4/64).

POTS

1. WITHOUT NECKS

(a) Large spherical and bag-shaped vessels, with rounded or cut rims and flattened bases. Height 30–75 cm. Undecorated. Rough outer surface sometimes smeared with dung after firing. (Plate VII No. 14)

Name: *imbita/imbiza* (field).

Use: for brewing beer or cooking (ditto).

(b) Spherical, sub-spherical and bag-shaped pots with rounded or cut rims and flattened bases. One example with two large handles (Plate VIII No. 16). Height 10–35 cm. Black finish. Decorated with graphic or applied designs or undecorated. (No. 31, SAM 8646; No. 33, SAM 8647, both Hlatikulu; No. 35, SAM 8666; No. 36, SAM 8665, both Mbabane; Plate VIII No. 15, Stegi)

Name: *lukhamba/ludiwo/ludziwo* (field).

Use: large sizes: for carrying and storing beer; small sizes: for drinking beer (ditto); as a drum; a goatskin is held over the mouth of the vessel by the drummer's assistant. (See also p. 69.)

2. WITH NECKS

(i) Upright

Vessels with short neck formed with poorly-defined point of inflection, rounded or cut rim and flattened base. Height 10–35 cm. Larger sizes undecorated, smaller sizes with black finish. (Plate VII No. 13)

Name and use: These pots have the same names and uses as pots without necks of the corresponding sizes (field).

(iii) Inward-sloping

Spherical pot with short neck formed with poorly-defined point of inflection, rounded rim and flattened base. Height about 18 cm. (No. 34, SAM 8652, Hlatikulu, Swaziland).

Name: *ludziwo* (museum records).

Use: for drinking beer (ditto).

BEAKERS

Pedestal-based beakers. Enamel paint on natural buff or blackened surface. These vessels were generally very badly made in comparison with the other pottery.

Name: *lukhamba* (field).

Use: for drinking tea, coffee or beer (ditto).

MISCELLANEOUS

Calabash-shaped vessels with large handles (Plate VIII No. 16, Stegi). These were said to be modern in style, and very popular. However, the Mbabane potter referred to 'double pots' which were used in the past to carry beer to the fields so that it did not spill, and it is possible that the vessels are in fact traditional, and only the handles are the result of European influence.

Name: isicinge (calabash) (field).

Use: for transporting and serving beer (ditto).

Decoration

Both rough- and fine-textured pottery is made by the Swazi. Roughly finished ware is undecorated and the other generally blackened and burnished. The standard of burnishing is high.

Although most of the Swazi pottery seen was plain black burnished ware, potters described the use of a fine stick, thorn or nail for incising designs, and of a stone for stamping. Stamped designs impressed with the end of a grass stalk are popular (Nos. 31 and 33). Furthermore, decoration by means of clay lozenges of various sizes and shapes, applied in a variety of designs, was described by the potter at Mbabane as being traditional. Decoration by means of red and black designs was described but not seen.

Enamel paint is used as a decorative material, mainly in the Hlatikulu district.

The use of coloured beads, which are pressed into fine-textured blackened pots in a variety of designs, was observed by Mr. Velcich of the Department of Bantu Administration and Development, Pretoria, among Swazi potters, about 12 miles south of Nelspruit in the eastern Transvaal. This is probably a modern form of decoration.

System of distribution

It is not known how specialized an art pottery was among the Swazi in the past, but there is a great deal of pottery manufacture and trade in Swaziland today. People are frequently seen carrying pots, or using them as drinking vessels, and potters are easy to find. Most of the potters manufacture pots for sale as well as for their own use.

In Swaziland the manufacture of local handicrafts is being greatly developed and encouraged by special markets at many towns, where goods are sold at standard prices. Some potters near these centres fulfil standing orders from these markets, and are able to earn a small but regular income. The manufacture of traditional pottery types is encouraged, but even so a certain amount of Western influence can be seen in some of the shapes, and in the use of enamel paint.

Taboos and other practices in connexion with pottery manufacture and use

Usually only the potter may handle her pots before they are fired. Another potter, or someone with a recognized knowledge of pottery, may be allowed

to touch them, but it is considered that anyone else would harm them and cause them to crack.

SECTION II—LITERATURE

Technology

No information in this section.

Pottery forms, names and uses

BOWLS

I. WITHOUT NECKS

Bowls and dishes (Schofield, 1948; Myburgh, 1949, 1956).

Name: *umcakulo* (Myburgh, 1949).

Use: for food (ditto).

POTS

I. WITHOUT NECKS

Spherical pots with a capacity of up to a gallon. Undecorated. (Schofield, 1948)

Name: *ludziwo/ludziyo*—generic term (Marwick, 1940; Myburgh, 1956).

Use: for beer (Myburgh, 1949, 1956).

2. WITH NECKS

(i) *Upright*

Spherical pots with short vertical necks. Undecorated. (Schofield, 1948)

Name and use: no record.

MISCELLANEOUS

(a) Shaw (1938) describes a pottery pipe-bowl for use on a water pipe from the eastern Transvaal (SAM M.L.C. 17) as follows: A small black clay bowl, round in cross-section, with a raised ring around the neck . . . is placed on top of a long stout reed, which when the pipe is in use is placed right down into the horn through the mouth.

(b) A drum is made by stretching a piece of skin over the mouth of a pot and striking it with a reed. Drums are foreign to the Swazi culture and were first used in connexion with the exorcism of a spirit disease called *mandzawe*. (Marwick, 1940)

Decoration

Both Marwick (1940) and Schofield (1948) stated that Swazi pottery was undecorated with the exception of occasional burnishing.

System of distribution

Marwick (1940) states that trade among the Swazi themselves appeared to be increasing, and that specially skilled persons were producing more than their own requirements, and bartering the surplus to others.

No further information.

CONCLUSION

According to Schofield (1948) the manufacture of pottery in Swaziland was on the decline; only a small quantity of pottery was made, and it was of very inferior quality, very few types being made and decoration being rare. In 1962 the pottery industry in Swaziland seemed to be flourishing, earthenware vessels were used by all the families visited and a number of women, who specialized in the manufacture of pottery for sale to neighbours and to handicraft markets, were interviewed. The interest which the Swaziland Government shows in promoting the Swazi crafts is probably largely responsible for this change in the situation.

The Swazi use the spiral technique, either building the walls of the vessel on to a pad of clay formed spirally and flattened, or on to a base formed by hollowing a lump of clay. There is no record of their techniques in the literature.

Only a small range of pottery types is made, consisting mainly of spherical, sub-spherical and bag-shaped pots. A few pots have very slight necks. Most vessels have rounded or cut rims and flattened bases.

Both rough-surfaced undecorated and burnished black ware is made, as among the Natal Nguni. Vessels of the former type are used in the preparation of beer, and those of the latter in its serving and as drinking vessels. Decoration is simple, being mainly stamped and applied.

European influence can be seen in the use of enamel paint as a decorative material and in the manufacture of vessels with handles.

The names given by the Swazi to pottery vessels were very similar to those used by the Zulu, and a number of Swazi did, in fact, use the Zulu terminology.

B. Swazi in Sekhukhuneland

SECTION I—FIELD

Technology

The following account is based on information gained during a visit to a Swazi pottery on the Leolo Mountains, in 1962, and from answers to questionnaires sent to Mr. H. Venter at the Bantu Commissioner's, Sekhukhune (Venter, *in lit.* 17/9/64). The Swazi emigrated to this area in 1874 (Schofield, 1948).

Potters: The homestead visited was a very active centre in the manufacture of pottery. The dozen or more women living there all make pottery during the winter months for sale to the Pedi. In summer, lands have to be ploughed and cultivated and the potters are too busy to practise their craft. Also in summer, which is the rainy season, it is difficult to obtain dry firewood, and the potters have no suitable facilities for manufacture on such a large scale indoors.

Materials: The potters dig wet clay from a deposit near a river and mix a white sand with it to prevent their wares cracking. The clay is used immediately after preparation, or wrapped in sacking and stored until it is required.

Tools

1. *As a support on which to build*: a potsherd placed on a narrow grass ring.
2. *As smoothers*: for inner surface—a piece of calabash; for outer surface—a piece of tin, a mealie cob.
3. *For decorating*: (i) for graphic designs—a nail; (ii) for burnishing—a smooth pebble; (iii) for applying colours—a piece of cloth.

Technique: The potters' workshop was a derelict building without a roof, which served as a shelter from sun and wind. The spiral technique is used for building vessels of all sizes. The base of a vessel is formed from a pad of clay made spirally and flattened, and the walls are built up by vertical coiling. The four potters who demonstrated worked fast, and although they appeared to pay little attention to the position of the coils of clay, and even lifted the vessel off the stand during building, they produced well-shaped vessels of even thickness.

Drying: After shaping, vessels are kept indoors, covered with sleeping-mats or sacking, until they are quite dry. Very large vessels remain in the shelter for two or three days before they are dry enough to carry across to a hut, where they are turned upside down and the potsherd on which they are built removed. These large pots are frequently bound with a plaited grass rope just above the level of the potsherd for three days after shaping, to prevent sagging. Small pots take about a week to dry and large ones about two weeks. On the day of firing the pots are placed in the sun so that they are warm when they go into the fire and will not crack.

Decoration: All fine-textured pottery made in the Pedi style is decorated both graphically and by the application of colour. Graphic decoration is carried out after shaping, before the pots are taken indoors, and the colour is applied when the vessel is dry, just before firing.

Ochre, bought from inhabitants of the Pietersburg district where it is obtained, is ground on a grinding stone and mixed with water to a paste in a small pot. To this mixture is added some of the grated fatty kernel of the suurpruim *umthunduluka* (*Ximenia caffra* Sond.), which is said to make the colour adhere to the surface of the vessel. The mixture is applied with the fingers or a cloth and immediately well burnished.

Graphite, said to be obtained from mineworkers, is similarly ground and mixed with water. It is applied with a piece of cloth and burnished.

Firing: A still day is chosen for firing, if possible, and firing starts at about noon. Very large pots are placed on their sides and the others the right way up in the hearth, which is lined with stones and kindling (Plate XX No. 56). The number of vessels fired at a time is not important, but potters prefer to fire as many as possible, so as to make full use of the fuel, which has to be collected a long way away. The fuel used is a mixture of wood, the stems of *bobbejaanstert* (*thutsi*: *Vellozia retinervis*) and dung. Grass is used as kindling. The fire burns until about sunset, but the pots are left to cool completely until the following morning.

Sealing/Testing: Large undecorated vessels are smeared with dung to make them waterproof.

Mending: The potters said that they had tried to mend broken vessels but had not found a successful method of doing so, and had abandoned the idea.

Pottery forms, names and uses

BOWLS

1. WITHOUT NECKS

(i) *Open-mouthed*

Wide-mouthed bowls with rounded or flattened bases. Made in varying sizes. Undecorated and decorated types. (Venter, *in lit.* 17/9/1964; No. 32, SAM 6040)

Name: *moruwana*—generic term; large size: *moruwana wa go hlapela*; medium size: *moruwana wa go šebela*; small size: *moruwana wa go jela* (Venter).

Use: large size: for washing in; medium size: for meat and vegetables; small size: for eating porridge (Venter).

2. WITH NECKS

(ii) *Everted*

Wide-mouthed bowls with short curved everted necks, formed with poorly-defined point of inflection, rounded or cut rims and rounded bases. Height about 15 cm. Decorated. (Venter, *in lit.* 17/9/1964) (No. 161, SAM 6138)

Name: *moruwana*—generic term; *moruwana wa go hlapela* (decorated with graphite); *moruwana wa lefisô* (polychrome ware) (Venter).

Use: for washing in (decorated with graphite); for beer (polychrome ware) (Venter).

POTS

1. WITHOUT NECKS

Spherical pots with rounded bases. Made in various sizes. Decorated. (Venter *in lit.* 17/9/1964)

Name: large sizes: *selepa*; small sizes: *moëtana wa lefisô/selepana sa lefisô* (Venter).

Use: large sizes: for beer; small sizes: for serving beer to one (ditto).

2. WITH NECKS

(i) *Upright*

Large inverted bag-shaped pot, with upright neck formed with poorly-defined point of inflection, rounded rim and rounded base. Decorated. (No. 159, SAM 8758, Pokwani, Transvaal; Plate XX No. 54)

Name: *moëta* (museum records).

Use: for storing and transporting water (ditto).

(ii) *Everted*

(a) Spherical pots with everted necks formed with poorly-defined point of inflection. Capacity 16–44 gallons. Decorated or undecorated. (Venter)

Name: large sizes: *nkgo/pitša*—generic term; *nkgo ya bjalwa* (Plate XX No. 55); small sizes: *nkswana/pitšana*—generic term (Venter).

Use: large sizes: for storing beer (decorated); for brewing beer (undecorated) (Venter); small sizes: no record.

(b) Spherical pots with everted necks formed with poorly-defined point of inflection. Capacity $\frac{1}{2}$ to 12 gallons. Decorated or undecorated. (Venter, *in lit.* 19/7/1964)

Name: large sizes: *moëta/selepa/letowa*—generic terms (Venter), cf. *letsuoa* (museum records; No. 160); medium sizes: *moëtana/selepana* (Venter), *moëtana wa meetse* (museum records; No. 162); small sizes: *moëtana wa lefisô* (Venter), *moëtana wa go ênéla* (ditto) (undecorated).

Use: large sizes: no record; medium sizes: for storing water (museum records); small size: for drinking beer (Venter).

Decoration

Most of the pottery made by the Swazi of Sekhukhuneland is made in the Pedi tradition. It is generally patterned with an arcade motif of grooved lines, the vessel being coloured black above and red below the pattern. There is often a band of deep, stamped oval impressions around the mouth (Nos. 160, 161 and 162) or a band of cross-hatching (Plate XX No. 56). Ochre is usually applied just inside the mouth of the vessels and sometimes on the rim. On an example from Pokwani (Plate XX No. 54) the surface is coloured with orange ochre only to the widest diameter, the surface below this being left the natural buff of the fired clay.

System of distribution

Vessels made by Swazi for sale among the Pedi of Sekhukhuneland are carried down the mountains by the potters and loaded on to carts for transporting to Pedi villages. A road has now been built up the Leolo Mountains, which will most certainly facilitate the transport of these goods.

No further information in this section.

SECTION II—LITERATURE

Technology

No information in this section.

Pottery forms, names and uses

No information in this section.

Decoration

According to Schofield (1948) the pottery made by the Swazi has supplanted a heavier yellow pottery formerly made in this area. He describes the decoration of the Swazi pottery as consisting of a line of deep incisions below the lip, sometimes running down the neck as well, and an arcade design. According to him this arcade motif and the use of graphite and ochre have been adopted from the Pedi.

System of distribution

The Swazi of Sekhukhuneland have assumed a similar role to that of the Lemba of Vendlana (Schofield, 1948) (see p. 210).

No further information in this section.

CONCLUSION

The Swazi immigrants who went to Sekhukhuneland nearly a century ago have established themselves as pottery specialists and suppliers of earthenware utensils to the Sotho there. Although they make their wares in the traditional Swazi way, by coiling, these potters produce vessels which in shape and decoration resemble those of the Sotho tradition.

Most of the pottery forms, both pots and bowls, have necks, rounded or cut rims and rounded bases, although there are slight variations in the shapes of the bodies. With the exception of the very large pots used in beer-brewing and storing, all the pottery of this type is decorated with a grooved arcade design below the neck, and coloured with graphite and ochre. Apart from these vessels, small bowls with flattened bases and spherical pots without necks are also made. These are decorated in the same way or blackened by firing, a method of decoration which is not generally used among Sotho tribes. It is possible that this decorative technique and the manufacture of flat-based bowls are Swazi characteristics which the potters have introduced into the Sotho tradition.

The terms used for pottery, even by the potters themselves are those of the Sotho dialects spoken in this district, with the exception of the large beer-brewing and storage vessel known to the Swazi as *imbiba* and to the Sotho as *nkgô*.

Not a great deal of pottery was seen at Sotho homesteads in Sekhukhuneland but the Swazi potters had a large quantity almost ready for sale at their homestead, and the potters, who work at this every day during the dry season, said they had a large market.

DISCUSSION

Among all the Swazi, potters are women specialists who make not only for their own use but also for sale to others. In Sekhukhuneland this aspect is particularly emphasized as the Swazi there make pottery for their Sotho neighbours who no longer make their own.

The technique of building with rolls of clay in a vertical spiral on to a flattened base, usually also formed spirally, is used by all Swazi potters.

The range of pottery in Swaziland resembles that of the Natal Nguni in black colour finish and range of types, which consists of open-mouthed bowls and flat-based, usually neckless, vessels in all sizes. The pottery made by Swazi potters in Sekhukhuneland is in the Sotho tradition and is a polychrome ware generally with a graphic arcade design. Vessels, both pots and bowls are usually necked and round-based.

The terminology used by Swazi in Swaziland and neighbouring regions is very similar to that of the Natal Nguni, and in Sekhukhuneland Sotho terminology is used for all vessels except the large brewing and storage pot known to the Swazi as *imbiba*.

15. TRANSVAAL NDEBELE (Southern)

No information concerning the pottery of this tribal group.

16. TRANSVAAL NDEBELE (Northern)

SECTION I—FIELD

Technology

The Northern Transvaal Ndebele were not visited.

No information in this section.

Pottery forms, names and uses

POTS

I. WITHOUT NECKS

Inverted bag-shaped pot with thickened rim and rounded base. Height 25 cm. Decorated with stamped design and colour. (No. 37, TVL 61/160, Grasvlei, Potgietersrust)

Name: *motsegana* (museum records).

Use: for drinking beer and water (ditto).

Decoration

The only vessel seen was patterned with a stamped design consisting of two horizontal lines forming a wide band within which there was a hatched crenulate pattern on a graphite-coloured background. The vessel was coloured with ochre, and a white material had been rubbed over the stamped areas.

No further information in this section.

SECTION II—LITERATURE

Technology

No information in this section.

Pottery forms, names and uses

BOWLS

I. WITHOUT NECKS

(i) *Open-mouthed*

Large open-mouthed bowl, with three short legs. Decorated with graphic design and colour. (Schofield, 1948, Plate XIII No. 6, TM, Langa clan, Mankopane Location, Potgietersrust)

Name and use: no record.

POTS

I. WITHOUT NECKS

Small spherical pot with straight projecting base. Black burnished and stamped design. (Schofield, 1948, Plate XIII No. 9, TM, Maghombani clan, Vaaltein Location, Potgietersrust)

Name and use: no record.

2. WITH NECKS

(i) *Upright*

Spherical pot with short, curved upright neck formed with poorly-defined point of inflection, with three short legs and loop handles. Decorated with graphic design and colour. (Schofield, 1948; Plate XIII No. 10, TM, Moletlane clan, Zebediela Location)

Name and use: no record.

(iii) *Inturned*

Pot with tall, incurved neck formed with poorly defined point of inflection, and rounded base. Black burnish and stamped horizontal lines. (Schofield, 1948; Plate XIII No. 11, TM, Maghombani clan, Vaaltein Location, Potgietersrust)

Name and use: no record.

Decoration

The above four vessels show differences in the types of decorative design used by the Langa, Maghombani and Moletlane clans of the Northern Transvaal Ndebele. The Langa ware is burnished brown and pattered with a bold incised chevron design filled with a white material. That of the Maghombani is burnished black and further decorated with a simple stamped design. The Moletlane pot is burnished red ware, with hatched and stamped designs coloured black and buff. (Schofield, 1948: 201)

No further information in this section.

CONCLUSION

This group has not been visited and it is not known whether its members make and use pottery today or not. Schofield (1948) states that the Ndebele of Potgietersrust district have been absorbed by the Pedi but that pottery made by them in the past shows that they once had a tradition of their own. The examples of their pottery which he illustrates show characteristics which suggest a relationship between it and that of the Natal Nguni (Maghombani finish and decoration), while some (Langa and Moletlane) is reminiscent of Natal Nguni wood-work. Schofield, however, emphasized that these were probably made for special purposes, and are not representative.

The only pottery term known to be used by them is in a Sotho dialect (*motsegana*).

17. TSHANGANA

See page 87 and following.

18. RHODESIAN NDEBELE (Matabele)

SECTION I—FIELD

With the exception of a Shona homestead in the Belingwe district, where the woman was Ndebele, none of this group was visited.

Technology

No information in this section.

Pottery forms, names and uses

POTS

1. WITHOUT NECKS

Bag-shaped pot with rounded rim and flattened base. Height about 25 cm. Undecorated. (No. 38, BWYO 2059, Matopo Hills, Rhodesia)

Name: no record.

Use: probably last used for storing (museum records).

2. WITH NECKS

(i) *Upright*

(a) Large wide-mouthed spherical pot with short upright neck formed with poorly-defined point of inflection, flattened thickened rim and rounded base. Height about 21 cm. Undecorated. (No. 42, SAM 1344, Empandeni, near Plumtree, Rhodesia)

Name and use: no record.

(b) Narrow-mouthed pot with short neck formed with poorly-defined point of inflection, and flattened base. Height about 22 cm. (No. 44, BWYO 1996, Essexvale, Rhodesia)

Name and use: no record.

(c) Wide-mouthed spherical pots with short upright necks formed with poorly-defined point of inflection, flattened thickened rims and rounded bases. Height 15–17 cm. Decorated with colour and graphic design or undecorated. (No. 39, BWYO 2059, Matopo Hills, Rhodesia; Nos. 40 and 41, SAM 1344, Empandeni, near Plumtree, Rhodesia)

Name: *ingayi* (Ndebele)/*mbiya* (Karanga) (Belingwe).

Use: no record.

(iii) *Everted*

Spherical pots with curved everted necks formed with poorly-defined point of inflection, rounded rims and flattened bases. Height 15 cm. Decorated with colour. (No. 43, BWYO 2025, Matopos, Rhodesia)

Name and use: no record.

MISCELLANEOUS

Jug-shaped vessel with straight projecting base and handle. Capacity of one gallon. Decorated with graphic designs. (Belingwe)

Name: *ohiwani* (Belingwe).

Use: for drinking beer (ditto).

Decoration

Some of the examples of Rhodesian Ndebele pottery are not decorated, the rest show a variety of decorative styles. These range from a single grooved line at the base of the neck of the vessel to complex designs of incised zigzag bands and triangles coloured with graphite and ochre and a white material. One pot is coloured with ochre only, and another has a pattern consisting of a series of incised arcs pendant from a horizontal line at the base of the neck, which are filled with stippled depressions.

System of distribution

According to a note in the records of the National Museum, Bulawayo, the pottery used by the Ndebele of the Essexvale district is made by Karanga women who have been absorbed by the Nguni conquerors.

No further information in this section.

SECTION II—LITERATURE

Technology

Potters: The potters were women (Hughes & Van Velsen, 1955).

No further information in this section.

Pottery forms, names and uses

Hughes & Van Velsen (1955) record the use of pottery for the following purposes:

- (i) preparing beer,
- (ii) cooking relish or porridge,
- (iii) eating and drinking.

The generic term for pottery is *imbiza* (Hughes & Van Velsen, 1955).

CONCLUSION

The Matabele women are still making pottery, but their technique has not been recorded (Hughes & Van Velsen, 1955). Schofield (1948) points out that the Matabele invasion left no marked impression on the pottery traditions of Rhodesia and suggests that this was due to the fact that very few Matabele women reached what is now Matabeleland and that the men took wives from the conquered peoples. The pottery obtained from the Matabele consists of a number of vessels of varied shape and decoration, both features being more reminiscent of Shona than of Nguni ware.

No pottery terms other than the generic term, *imbiza*, which is common to Cape and Natal Nguni, and Swazi, are known.

Cooking-pots are being displaced by utensils of European manufacture.

NGUNI—DISCUSSION

The above study of the pottery of the peoples grouped together as Nguni, with the exception of the Southern Transvaal Ndebele, reveals the following.

All Nguni tribal groups appear to have made pottery in the past, though some may have lost their pottery traditions in the period of confusion in which they lost their tribal identity. Today most of them use pottery but not always of their own making. Among all groups of the Nguni the potters are women specialists who make for their own domestic use as well as for sale to neighbours. The potters learn their art from schools as well as in the family and from watching others. It is said that in the past the Xhosa made for their own use rather than for sale. This generally speaking is the case among Cape and Immigrant Nguni today, but there is a flourishing trade between these tribes and Basuto potters from whom a great deal of pottery is bought. Among Swazi and Natal Nguni, however, there is greater emphasis on private trade by specialists, possibly due to the encouragement given by schools and government authorities, and the fact that in the past they were less able than the Mpondo to afford trade utensils. In Sekhukhuneland Swazi potters in the Leolo Mountains region provide Sotho with domestic pottery.

Although there is no method of building pots typical of all Nguni, it appears that, with the exception of some Hlubi, all of them start with the base of the vessel. Swazi and Mpondo build the vessel up by coiling, and Natal Nguni generally mould their pots from the lump with the addition of rolls of clay in rough rings. The other most common method is to build with rolls of clay on to a flattened base in a ring technique.

Firing usually takes place in a slight hollow in open ground but sometimes in the shelter of an old kraal. Vessels cracked during firing are not mended. In sealing or strengthening new pots, hot beer, thin porridge and a coating of dung are used.

The most common pottery forms among the Nguni are vessels without necks. The Natal Nguni make mainly spherical and sub-spherical shapes, the Mpondo, barrel-shaped, and the Swazi, bag-shaped and near spherical. Food bowls, frequently used in the past, are now rarely seen. Among all groups except the Swazi of Sekhukhuneland, who make Sotho-style pottery, vessel rims are rounded or cut and bases flattened.

A decorative black finish is typical of the fine ware of Natal Nguni and Swazi pottery and is also sometimes practised by Immigrant Cape Nguni and Northern Transvaal Ndebele. Stamped decoration is typical of Mpondo ware and applied is found on Swazi, Bomvana, Natal Nguni and Mpondo. Incised and grooved designs are more common on Natal Nguni ware than in the past and are also used by Immigrant Cape Nguni but not Bomvana or Mpondo.

On the whole Nguni pottery is good quality, but it was found that Cape Nguni ware was today inferior in shape.

Throughout the division finely sewn baskets used to hold liquids would

seem to indicate some limitation of use or availability of pottery at some stage, but it is not possible to investigate this line of inquiry further.

European influence is noted in the replacement of pottery by trade goods for cooking and for food and, among the Natal Nguni and Swazi, in the effect the encouragement of schools and government authorities has had in promoting the pottery industry. The fabric of the pottery does not appear to be affected except in Zululand where some modern decorative designs are used.

The terminology points to relationships which have already been established: the general Bantu term *imbiza*, which goes throughout this division; *ukhamba*, which indicates the relationship of Natal Nguni to Swazi on the one hand and to the Immigrant Cape Nguni on the other; *umphanda*, which shows the relationship between Cape and Immigrant Cape Nguni, and lastly the rather surprising instance of *ingayi*, which is held in common by the Matabele and the Cape Nguni.

As far as can be seen at the moment there is a cleavage between the Cape Nguni, as exemplified by Mpondo and Bomvana pottery, and the Natal Nguni and Swazi. As regards Northern Transvaal Ndebele and Matabele pottery there is marked Sotho influence on the former and Shona on the latter. In the case of the Matabele it may be that Nguni traditions are not followed because of the absorption of Karanga women into the group.

2. TSONGA

21. SOUTHERN TSONGA (Ronga)

SECTION I—FIELD

Visits were paid to Ronga homesteads in 1962 and potters at Vila Luiza in the district of Lourenço Marques were interviewed.

Technology

The following account of Ronga pottery techniques is based upon observation at a demonstration and on information obtained from the potters.

Potters: The two potters interviewed were a woman and her young daughter, to whom she had taught the craft.

Materials: A black clay from a deposit roughly half-an-hour's walk from the homestead was used. The clay was carried home by the potter in a tin or basket balanced on her head. The potters prepared the clay for use by mixing it with water and sand.

Tools

1. *As a support on which to build:* not used.
2. *As smoothers:* (i) for inner and outer surfaces—a flat piece of wood, the head of a spoon, a clam shell; (ii) for finishing the rim—a very wet cloth.
3. *For decorating:* for stamped designs—a clam shell.

Technique: Pottery is moulded from the lump (Plate X Nos. 20 and 21). A soft conical lump of plastic clay was placed point down in the soft sand, and

hollowed with the fingers of the right hand while it was supported with the left. The walls of the vessel were smoothed up and out, and excess clay was scraped off both inner and outer surfaces. No further clay was added. The rim was finished by wetting and smoothing it with a very wet cloth (Plate XI No. 25). It took each potter approximately twenty minutes to form a vessel of medium size. After the pot had been dried outside in a sheltered place for a day, the base was smoothed and shaped and the entire vessel given a final smoothing.

Drying: The potters stated that it was necessary to leave the pots indoors to dry for two or three days before they could be fired.

Decorating: At the demonstration the vessel was decorated immediately after shaping, while the clay was still very wet. The potters used a clam shell, the ridged edge of which was rolled along the wet clay to give a stamped wavy line (Plate XI No. 24).

Firing: The hearth was built in a slight hollow in the ground and covered a circular area about 5 feet in diameter. The pots and firewood were said to be packed in alternate layers on a bed of kindling wood. The elder potter interviewed stated that pots for her own use were fired more quickly, in a hotter fire, than those for sale. The reason for this was that the product of the hotter fire would be of better quality, although there were more likely to be breakages in firing. A rapid firing takes from ten to fifteen minutes.

Sealing/Testing: No further processing after firing was mentioned.

Mending: The potters stated definitely that they did not mend pottery.

Pottery names, forms and uses

BOWLS

2. WITH NECKS

(ii) *Everted*

(a) Shallow wide-mouthed carinated and sub-carinated bowls with short straight everted necks formed with well-defined point of inflection, flattened rims and rounded bases. Height about 10–14 cm. Undecorated. (No. 45, SAM 8787, Vila Luiza; No. 48, SAM 8786, Vila Luiza)

Name: *nhlambeto* (potter).

Use: for cooking relish (ditto).

(b) Wide-mouthed sub-carinated bowl with short curved everted neck formed with poorly-defined point of inflection, rounded rim and rounded base. Height about 12 cm. Graphic decoration. (No. 47, SAM 8917, Vila Luiza)

Name and use: no record.

(c) Deep wide-mouthed bowl with tall everted neck formed with carinated point of inflection, rounded rim and rounded base. Height about 17 cm. Graphic decoration. (No. 49, SAM 8785, Vila Luiza)

Name: *nhlambeto* (potter—museum records).

Use: for cooking porridge (ditto).

(d) Deep wide-mouthed bowl with tall compound everted neck formed

with carination at widest diameter, rounded rim and rounded base. Height about 18 cm. Graphic decoration. (No. 50, SAM 8916, Vila Luiza)

Name and use: no record.

POTS

2. WITH NECKS

(i) *Upright*

Sub-carinated pots with upright neck formed with poorly-defined point of inflection, rounded or thickened rims and rounded or flattened bases. In very large and small sizes. Decorated with colour or undecorated. (No. 46, SAM 8788, Vila Luiza; No. 51, WITS 39/523, Rikatla)

Name: large size: *hotso*; small size: *lekhuwana* (Vila Luiza).

Use: large size: for storing water (Vila Luiza); small size: for drinking beer; for exclusive use of head of household (ditto). The specimen from Rikatla was said to have been found on a grave of an exorcist; and was said to have been filled with beer as an offering to his spirit by his wife and family (WITS records).

Decoration

From the examples of pottery studied it appears that decoration is seldom used today. When it occurs it takes the form of a simple stamped band around the widest diameter of the vessel. No examples of vessels decorated with the simple incised designs recorded by Junod (1927) were seen, either in the field or in museum collections.

Ronga ware is thin-walled, well formed and well fired. Cooking vessels generally have a smooth but matt surface, and drinking vessels are lightly burnished and sometimes coloured.

System of distribution

The fact that the Ronga still manufacture pottery both for their own use and for sale at local market centres is surprising, as vast quantities of pottery made in Portuguese-owned factories are available at very low prices. As has been mentioned previously (p. 6) Bantu men are employed in these large factories where a primitive kick-wheel is used for turning pots. These are made in both Portuguese and Bantu traditional styles. Factories of this type exist in Lourenço Marques, Vila de João Belo and at Xinavane, near Magude. Further, there are numerous independent, one-man factories in this region, owned by Bantu men who have mastered the techniques of the kick-wheel and started small businesses of their own. All along the main road north from Lourenço Marques and João Belo women were seen carrying factory-made pots rather than home-made wares. The factory-made vessels, although said to be traditional in style, are often painted all over in bright colours and seem to be most popular.

No further information in this section.

SECTION II—LITERATURE

Technology

The following information is recorded by Junod (1927) and by Mr. Simões Alberto (1962).

Potters: Potters were women. The craft was not limited to certain families, and anyone interested was free to practise it. (Junod)

Materials: There were many deposits of clay suitable for the manufacture of pottery in the region inhabited by the Ronga. That most commonly used was collected from marshes and buried at the foot of a tree to keep it damp until it was needed. It was prepared for use by the addition of ground potsherds. (Junod; Alberto)

Tools

3. *For decorating*: for graphic designs—a wooden chisel, a knife, a table fork (Alberto).

Technique: The very soft clay was worked into a ball which was gradually hollowed out to give the required shape (Junod; Alberto), the height of the vessel being increased by the addition of cigar-shaped pieces of clay which were smoothed into position (Alberto). At this stage the vessel was put aside to dry for a few hours, after the mouth had been covered with a thin piece of wood to prevent the wind from spoiling its shape. As soon as the clay had dried sufficiently to allow safe handling, the base was smoothed and the pot was put aside to dry. (Junod)

Drying: Vessels were dried indoors.

Decoration: Both Junod and Alberto record incised decoration, mainly triangular in design, which was done after shaping (Junod) or after a short period of drying before firing (Alberto). Junod states further that vessels were painted a brilliant brown, after firing, with a substance obtained by boiling the bark of the mangrove (*nkapa*—*Bruguiera gymnorhiza* Lam.) together with the bark of the *nkanyi* (*Sclerocarya caffra* Sond.) and the leaves of a wild creeper with a viscous sap known as *mahlehlwa*. (Identifications by Alberto.)

Firing: The pottery was placed in a hole dug in the sand, and covered with a heap of small pieces of wood or with palm pith. The fire was lit and kept burning until the potter considered that the pottery was done. The vessels were left in position until they had cooled. (Junod) Photographs with Junod's account show the method of building the fire, and the fire, with the pots in position, mouth upwards, ready for lighting.

Sealing/Testing: After firing, the potters washed each vessel thoroughly and cooked in it a little maize porridge, which was then thrown away. This process was known as *khangula* (cf. *Hangula* process of Venda, p. 203, and Lemba, p. 215). It was believed among the Ronga that anyone eating from a vessel which had not been treated in this way would become ill, and it was therefore taboo not to *khangula* all pots.

Mending: No information. Sherds were ground to use as a filler, if it was no longer possible to use them as utensils (Junod).

Pottery forms, names and uses

BOWLS

1. WITHOUT NECKS

(i) *Open-mouthed*

Wide-mouthed shallow bowls (Junod, 1927).

Name: *mbenga* (Junod, 1927).

Use: for serving food (ditto).

(ii) *Incurved*

Vessels with very wide mouths, made in a variety of sizes (Junod). According to Schofield (1948) these vessels are carinated.

Name: large size: *nhlambeto* (Ronga)/*mbita* (Djonga); small size: *dihlembetwana/shimbitana* (Junod).

Use: for cooking (ditto).

POTS

2. WITH NECKS

(i) *Upright*

Spherical type pots with upright necks formed with poorly-defined point of inflection. Made in various sizes. (Junod, 1927)

Name: large size: *hotjo*; medium size: *khuwana* (Junod, 1927); small size: no record.

Use: large size: for brewing beer; medium size: for serving beer or carrying water (Junod); small size: for drinking (Schofield, 1948).

Decoration

According to Junod the Ronga potters decorated their vessels with very simple designs, usually triangular. Alberto (1962) states that decoration was incised and that triangles, angles, parallel lines and circles had been seen.

The colouring of pottery vessels with a specially prepared decoction has been described (p. 83).

System of distribution

Junod (1927) records that potters in the district of Lourenço Marques supplied the whole country with clay utensils and were said to be masters of the art. It is not, however, clear what was meant by the 'whole country', but it is probable that people living in districts such as Funhalouro, where there was no suitable clay for pottery, bought the utensils they needed from potters in this southern district.

Taboos and practices in connexion with pottery manufacture and use

The following are described by Junod (1927):

1. A potter was not greeted or noticed in any way when returning from collecting clay, since this would no doubt bring ill luck to the venture. (This taboo was no longer in force at the place visited.)

2. When a party of women went to collect clay, one of them dug it for them all. If the pots manufactured from this clay were successful it was agreed that the digger had a lucky hand and should do this work again.

3. It was taboo to tread on the spot where the clay was buried before use.

4. A child was responsible for the lighting of the fire, since she was young and innocent. Again, if the firing was successful, the same child was requested to perform this duty on later occasions.

5. If all the above precautions were taken and a woman still had no success with her pottery, the bones were consulted and an offering made.

6. A small amount of dust from the floor of the potter's hut thrown on to the fire prevented cracking of vessels.

7. Pottery made in a vicinity where there were many potters was said to be more successful than that made by an isolated potter, since the potters 'strengthen each other' (*tiyisana*).

8. The *khangula* process (p. 83).

RONGA—DISCUSSION

Pottery is still made and used among the Ronga and a number of women specialize in the manufacture of earthenware utensils for sale at local markets. Some potters do teach their daughters, but anyone is free to learn. Vessels are generally moulded from the lump, but if the potter misjudges the amount of clay she will require, they are built up by the addition of rolls of clay joined to form rings.

Although, judging by descriptions in the literature, the quantity and range of types of Ronga pottery manufactured by Ronga women has decreased, the quality is among the finest examined in Southern Africa. The characteristic feature of this pottery was a carination or sub-carination. Vessels are generally round based, with everted necks and flattened or rounded rims. Pottery is thin-walled, well fired and on the whole most symmetrical in shape. There are no obvious changes in style due to European influence in the pottery made by Ronga women in spite of competition with factory goods; on the contrary, some traditional shapes are made by factories, or by Ronga men who have small kick-wheel potteries.

Pottery is used a great deal for cooking, and to a lesser extent for drinking. Large containers for brewing and storing beer were not much in evidence except such as were made in factories.

The prices charged by potters for their wares appear to be no higher today than when Junod wrote in 1927. A cooking-pot still costs from 5 to 10 cents (6d. to 1s.) at the most, and although no very large vessels were seen it is unlikely that they would cost more than R1.00 (10s.) each.

Judging by the description of Ronga decorative techniques given by Junod (1927) decoration of pottery is even less important today than in the past.

It is interesting to note that the sealing and testing process practised by

pottery in the past was so closely integrated with tribal custom that it was compulsory. Neither this *khangula* process nor the other taboos described by Junod were described by potters.

22. NHLANGANU

SECTION I—FIELD

A Nhlanganu potter's homestead was visited at Alexandria Farm, Bushbuckridge, in 1963. The potter was not present.

Technology

The following information was obtained from members of a potter's family.

Potters: Most of the potters in the district were old women.

Materials: Clay was collected by the potter herself, who walked a fair distance to the site, and transported the raw material to the homestead in a basket. Clay from a river bank was most commonly used and it was prepared by mixing with water. It was allowed to stand for twenty-four hours before use.

Tools: No information.

Technique: No information.

Drying: No information.

Decorating: Ochre and graphite were used to colour some pots. Graphite was bought. It was finely ground and mixed with water before application.

Firing: Firing took place on a level stretch of ground. Wood was used as a fuel and grass as kindling.

Sealing/Testing: No information.

Mending: Vessels slightly cracked in firing were sometimes mended with black wax obtained from old beehives.

Pottery forms, names and uses

POTS

2. WITH NECKS

(i) *Upright*

Spherical and near spherical pots with upright necks formed with poorly-defined point of inflection, rounded bases and cut rims. Height 20–35 cm. Undecorated.

Name: large size: *mbita*; small size: *khuwana* (field).

Use: large size: for brewing beer; small size: for storing beer (ditto).

(ii) *Inward-sloping*

Spherical and near spherical pots with inward-sloping necks formed with a poorly-defined point of inflection, rounded bases and cut rims. Height 15–35 cm. Large sizes undecorated; small sizes decorated with colour. (No. 52, SAM 8906, Bushbuckridge)

Name: large size: *mbita*; medium size: *khuwana*; small size: *shikhwana* (field).

Use: large size: for brewing beer; medium size: for storing beer; small size: for serving beer (ditto).

NHLANGANU

MISCELLANEOUS

No description given.

Name: *djomela* (field).

Use: for drinking (ditto).

Decoration

The Nhlangu vessels were heavy and roughly made, and although some were decorated with colour and lightly burnished, they were poorly finished.

As the wares of only one potter were seen it is not possible to say whether this is the general standard of manufacture.

The only method of decoration was the application of graphite and ochre; the ochre was applied over the outer surface of the pot and inside the neck, and the graphite in bands or triangular designs around the mouth.

System of distribution

As well as making pottery for their own use, potters take orders from their neighbours and also sell their wares at the village on pension days, which occur every two months.

No further information in this section.

SECTION II—LITERATURE

No information in this section.

NHLANGANU—DISCUSSION

There are still a few old women among the Nhlangu of Bushbuckridge who specialize in the manufacture of pottery for sale to neighbours and at markets. Nothing is, however, known of their method of building pottery.

Only a small range of pottery was seen. The vessels are made in four sizes and are spherical with narrow mouths and upright to inward-sloping necks. Decoration takes the form of the application of ochre and graphite around the neck, but not all pots are decorated.

The Nhlangu use pottery for the preparation and storage of beer and for drinking. The size of a vessel generally determines its use; and different names are given to each size.

The quality of the Nhlangu pots seen was poor and potters had no hesitation in mending them if they cracked during firing. For this they use old beeswax.

No European influence was observed in the shapes and decoration of Nhlangu pottery.

23. TSHANGANA

Under this heading are grouped the following people who today call themselves 'Shangaan', a term which appears to imply that they are all or part Tsonga in origin.

(a) People of mixed Tsonga and Nguni origin, who live in the districts of Manjacaze and along the lower Limpopo valley in Mozambique. It is from this group that ancestors of the people of Group (b) broke away.

TSHANGANA

(b) People of mixed Tsonga and Nguni origin who migrated into the Pilgrim's Rest district of the eastern Transvaal, from Mozambique.

(c) People of mixed Tsonga origin living in Vandaland. These people no longer live even in a loosely knit tribal unit but in isolated groups. They are also immigrants from the east, who now live under Venda chiefs, having moved as a result of disturbances caused by Shoshangana and his following.

A. Tshangana of Mozambique

SECTION I—FIELD

The Tshangana were visited and a pottery demonstration attended at Chuutswana, between Manjacaze and Chibuto.

Technology

The following description is based upon observation and information supplied at a demonstration.

Potters: The potters are women. The potter interviewed was an old lady, who made her wares both for her own use and for sale to neighbours.

Materials: The potter collected the clay from a site on the Makupulane plain about $2\frac{1}{2}$ miles from her home. It was stored in dry clods in an old pot out of doors until required. A filler was prepared from large pieces of broken potsherds which were pounded as finely as possible in a wooden mortar and then winnowed in a shallow woven basket. Only the finest material was mixed with the clay. Once the clay had been mixed it was put aside and kneaded again thoroughly immediately before use.

Tools

1. *As a support on which to build:* a potsherd.
2. *As smoothers:* (i) for outer surface—pieces of calabash, both rounded and rectangular, a mussel shell, a mealie cob; (ii) for inner surface—a piece of calabash.
3. *For decorating:* for notching rim—a piece of calabash.

Technique: The potter moulded the vessel, which was a medium-sized one, from the lump, without the addition of any further clay. The material appeared to be rather thick and dry, but the tools used were all taken from a small container of water kept at the potter's side, and she worked with wet hands. A sprinkling of finely powdered sherd on the support prevented the clay sticking to it. The potter was making a carinated vessel and started off by forming the lump of clay into a small bucket-shaped container. By exerting slow pressure, both outwards and downwards, around the central portion of the wall from the inside of the vessel, she altered the form entirely, to one in which the widest diameter was approximately half-way up the vessel and jutted out over the lower section. The next stage was to push out the lower section of the wall below the bulge to form a sub-carinated vessel shorter than the original bucket-shaped one.



An everted neck was formed by carefully smoothing the wall outwards from the inside while supporting it on the outside. Shaping to this stage took an hour and a quarter. The pot was then put indoors until the next day, when it was to be completed.

The vessel would then be taken off the potsherd and turned upside down, the lower section being wetted, and scraped with a piece of calabash so as to round the base. The central ridge would be enhanced by the addition of a narrow roll of clay, smoothed into position with the thumb in such a way as to form a well-defined carination.

Drying: Vessels are dried indoors for about fifteen days before firing.

Decoration: Only two methods of decoration were recorded; the notching of the rim, which is done immediately after building while the clay is still wet, and the application of a red material to the outer surface. This is also done before the vessel dries.

Firing: The pottery is fired in a circular hollow roughly 14 inches deep and $5\frac{1}{2}$ feet across the diameter. Grass, twigs and large pieces of bark are used as fuel. Firing takes from one and a half to four hours, depending upon the size of the vessels.

Sealing/Testing: No information.

Mending: No information.

Pottery forms, names and uses

BOWLS

I. WITHOUT NECKS

(i) *Open-mouthed*

(a) Flared bowls with rounded bases—factory made (Chibuto district).

Name: *lehis* (field).

Use: no record.

(b) Hemispherical bowls with rounded bases. Variety of sizes. Sometimes decorated with applied lumps. (Chaguala, near Manjacaze; Chuutswana, near Chibuto)

Name: *nkhamba* (Chaguala and Chuutswana).

Use: for eating from (ditto).

2. WITH NECKS

(ii) *Everted*

Carinated or spherical bowls with everted necks formed with a poorly defined point of inflection and rounded bases. Undecorated and coloured red. (Chaguala, near Chibuto, No. 53, Chuutswana, near Manjacaze)

Name: shimbitana (field).

Use: for cooking (ditto).

POTS

1. WITHOUT NECKS

(a) Large bag-shaped pot, with narrow mouth and rounded base. Red burnish finish. (Chuutswana, near Manjacaze)

Name: tungu (Chuutswana).

Use: for water (ditto).

(b) Small spherical pot with narrow mouth and rounded base (Chibuto district).

Name: djomela (Chibuto).

Use: for drinking (ditto).

2. WITH NECKS

(i) Upright

(a) Very large oval or spherical pots with upright necks and larger mouths than (b) below. Usually undecorated. (Manjacaze-Chibuto district)

Name: mbita (field).

Use: for storing water (ditto).

(b) As (a) above but slightly smaller with narrow mouth. Decorated with colour and sometimes graphic design. (Manjacaze-Chibuto district)

Name: lidowa (east of Manjacaze), *khuwana* (Chibuto).

Use: for carrying water (both sources).

Decoration

Only pottery vessels used for carrying water and eating from were decorated. The most common form was the application of a red colour (*tsumane*) to, and the burnishing of, the outer surface. In the Chibuto district narrow-necked water-pots were decorated with a narrow horizontal band below the neck, either cross-hatched or hatched, or a single line with spaced hatching below it. One food-bowl with four lumps of clay applied at equal intervals was seen near Manjacaze.

No further information in this section.

SECTION II—LITERATURE

No information in this section.

CONCLUSION

Pottery is still made by women specialists among the Tshangana of Mozambique. At a demonstration a potter used the method of moulding from the lump to form a carinated vessel; the method of obtaining the carination was entirely different from those used by both the Ronga and the Chopi.

The range of pottery seen consisted of very large narrow-necked pots which were frequently half-buried in the ground, narrow-necked pots for carrying

water and wide-mouthed carinated and spherical bowls with short necks for cooking. Small spherical earthenware drinking vessels were also used. Water-pots usually had a red burnished finish and sometimes finely incised hatched designs as well.

East of Manjacaze where the Tshangana live among the Chopi the term *galango* is used, but not farther west. Further, *lidowa*, another term used commonly among Chopi and Tswa is replaced by *khuwana* in the west Tshangana regions.

B. Tshangana of the Eastern Transvaal

No information.

C. Tshangana of the Northern Transvaal

No Tshangana homesteads were visited but a group of Tshangana women seen near Sibasa were carrying water in large, spherical, neckless pots, decorated with graphite and ochre in horizontal bands, which were typically Venda.

TSHANGANA—DISCUSSION

It is not known whether the Tshangana of eastern and northern Transvaal make pottery today, although it is known that the latter still use it to a certain extent and that some of it is Venda style. The Venda have adopted their custom of using pottery drinking vessels.

The Tshangana of Mozambique both make and use pottery today; although the technique observed was moulding from the lump, the manner of doing so differed from any other seen or described by informants or in the literature. The potters are women specialists.

The range of types is similar to that used by neighbouring Chopi and Tsonga. Decoration of water-pots was by the application of red ochre matter, well burnished. They are also decorated with finely incised hatching not seen on Tsonga and Chopi ware.

24. NKUNA

The small group of Tsonga people living in the Tzaneen district, Transvaal, under Chief Muhlava are described as 'Nkuna and Others' by Van Warmelo (1935). They are known to their neighbours as 'Shangaan'.

SECTION I—FIELD

The Nkuna were visited in June 1962 and a potter gave a demonstration.

Technology

The following account is based on observation and information supplied by the potter at the demonstration given.

Potters: The potter had learnt the art from her mother, who in turn had learnt it as a young girl from hers. She was well known in the district and made domestic utensils both for herself and for numerous customers, many of whom lived a long way away.

TSHANGANA

Materials: The potter had experimented with a number of clays in the district before finding the two types which she used. One of these was used without the addition of a filler, and a little of it was used as a filler for the second type. The method of preparation was the same, whichever clay was used.

The material was collected dry and ground to a fine powder, which was then mixed to a plastic consistency with water. It was then stored for a few days in a tin covered with cloths to keep it damp. Before the clay was used a little water was sprinkled into the tin to ensure that it was damp.

Tools

1. *As a support on which to build:* sherds of varying sizes, neatly rounded off for the purpose.

2. *As smoothers:* for inside and outer surfaces—the shell of a bi-valve mollusc.

3. *For decorating:* (i) for incising designs—a metal awl, made by potter's husband; (ii) for burnishing—a river pebble.

Technique: The potter, who was found working out of doors, explained that on a windy day she would have to work indoors. The ring technique was used in the manufacture of all vessels regardless of their size. A medium-sized vessel, about 45 cm. in height, was built from four very thick rolls of clay, the top of each roll being deliberately thinned before the addition of the next (Plate XII Nos. 26 and 27). Each ring was placed on top of the one below in such a way that the basic shape of the vessel was formed as it was built. The base was roughly filled in with a pad of clay after the first ring had been formed, but it was finished off some days later when the pot had dried slightly. The wall of the vessel was further heightened by smoothing each ring upwards from the inside with one hand, while the other hand supported the clay on the outside (Plate XII No. 28). No tools were used until the vessel had attained its final height, when the surface was smoothed both inside and out with the shell (Plate XIII No. 29). Small pieces of clay which were removed in this way were dropped into the vessel to be used for patching if necessary. This demonstration took twenty minutes. The base would be completed two or three days later, after a period of drying indoors.

Drying: The vessel was sprinkled liberally with water before it was put indoors, covered with sacking and left to dry for two or three days.

The pot would then be decorated and the base completed, after which it would be set aside indoors to dry completely. The potter makes as many vessels as possible before firing, which takes place roughly every two months.

Decorating: Graphic decoration was done after the short drying period of two to three days. Using the awl held at a low angle to the surface of the vessel, and drawing it towards her, the potter decorated the upper section with a geometrical design, without doing any preliminary measurement. She used more than one design.

The materials for the coloured decoration of the pots are ochre and

graphite. The potter collects the ochre herself. This is ground to a fine powder between grinding stones (Plate XIII No. 31) and applied as a paint. The area to be decorated is dampened. The graphite is bought from pedlars, but the potter was unable to say where they got it. The lump of graphite was used like a pencil to colour specific regions black. Both red and black areas were well burnished with the river pebble.

Firing: When about ten pots are dried the potter has a firing session. Each vessel is fired the right way up. The fire is built on a level stretch of ground. Wood, the most readily available fuel, is used. Firing is generally done in the afternoon, and takes up to an hour. The morning after firing, when the pots are cold, they are removed from the ashes. Only a few vessels crack during firing and these are used by the potter herself.

Sealing/Testing: The potter claimed that a properly fired vessel could be used for any purpose and that it would become impervious with use.

Mending: No information.

Pottery forms, names and uses

BOWLS

I. WITHOUT NECKS

(i) *Open-mouthed*

Hemispherical bowl with rounded rim and rounded base. Diameter about 17 cm. Decorated with colour. (Chief Muhlava's office)

Name: *shinkhambana* (field).

Use: for serving vegetables (ditto).

(ii) *Incurved*

Wide-mouthed, incurved bowl with thickened rim and rounded base. Blackened by use. (potter's place)

Name: no record.

Use: for cooking (field).

POTS

I. WITHOUT NECKS

Spherical and near spherical pots with narrow mouths, thickened rims and rounded bases. Made in a range of sizes. Small sizes decorated with graphic designs and colour. Large sizes not seen. (No. 54, SAM 8682, Tzaneen; Plate XIII No. 31, Tzaneen)

Name: very large size: *mbita*; large size: *khuwana*; medium size: *shikuwana* (potter); small size: *mukelo/ndenko* (potter; Muhlava's office).

Use: for beer and water (potter).

Decoration

Small well-finished vessels are patterned with incised designs and coloured with ochre and graphite. All those seen had an incised band around the widest diameter of the vessel; this band was hatched alternately from right to left

and from left to right. The upper half of the pot was coloured and patterned with triangular or arc designs. Food-bowls were coloured both inside and out with highly burnished graphite, and a horizontal band of ochre on the outside below the rim.

The potter did not describe the other methods of decoration which she used.

System of distribution

The potter interviewed made a great deal of pottery, much of which was sold to buyers who lived a long way away and came to her to give orders. This suggests that potters are not numerous in this district and that earthenware is still preferred to modern utensils by a number of people.

Taboos and practices in connexion with pottery manufacture and use

The potter does not allow anyone at all to touch her wares before they are fired, believing this would make them crack.

SECTION II—LITERATURE

No information in this section.

CONCLUSION

There are still potters among the Nkuna of Tzaneen, one of whom demonstrated building with well-defined rings, the technique which she had learnt from her mother. This potter was well known throughout the district and made a great deal of pottery to fulfil orders.

The range of pottery made by this potter was small, consisting mainly of spherical and near spherical pots, open-mouthed and incurved bowls. With exception of the incurved bowls and very large spherical pots these are decorated with graphic designs and ochre and graphite, which are well burnished.

Both the shapes and decoration of the pottery were traditional and unchanged by contact with Europeans, but showed very definite influence of Transvaal Sotho in appearance. The building technique, however, was not Sotho.

25. NORTH TSONGA

(a) **Nwalungu**

No information.

(b) **Hlengwe**

SECTION I—FIELD

The Hlengwe were not visited.

Technology

No information in this section.

HLENGWE

Pottery forms, names and uses

BOWLS

1. WITHOUT NECKS

(i) *Open-mouthed*

Wide-mouthed shallow bowls with rounded rims and rounded bases. Height about 17 cm. Decorated with colour. (No. 62, BWYO 6342, Sabi, Rhodesia)

Name: mbita (museum records).

Use: no record.

(ii) *Incurved*

Small incurved bowl with cut rim and rounded base. Undecorated. (No. 57, SAM 7185, Sabi-Lundi, Rhodesia)

Name: mbita (museum records).

Use: no record.

2. WITH NECKS

(ii) *Everted*

Small spherical wide-mouthed bowl with curved everted neck formed with poorly-defined point of inflection, rounded rim on tapered wall, and rounded base. With handle. Height 10 cm. Decorated with graphic design and colour. No. 61, SAM 7178, Sabi-Lundi, Rhodesia).

Name: no record.

Use: drinking vessel (museum records).

POTS

2. WITH NECKS

(ii) *Everted*

Spherical pots with curved, everted necks formed with poorly-defined point of inflection, rounded rims on tapered walls and rounded bases. In two size ranges; height 25–30 cm.; height 8–11 cm. Decorated with graphic design and with colour. (No. 55, SAM 7179; No. 56, SAM 7191; No. 58, SAM 7182; No. 59, SAM 7179; No. 60, SAM 7181. All from Sabi-Lundi, Rhodesia)

Name: mbita (museum records); this appears to be the generic term.

Use: no record.

Decoration

This collection of Hlengwe ware consists of well-formed, thin-walled and well-fired vessels, with the exceptions of the bowls without necks and the bowl with handle. Decoration is fine and neatly executed, and consists of a band and triangle design patterned with cross-hatching. The vessels are coloured with ochre, graphite and a white material which was rubbed into the incised and grooved lines.

No further information in this section.

SECTION II—LITERATURE

No information in this section.

CONCLUSION

The Hlengwe were not visited but it is known from museum records that pottery was being made by them as recently as 1952, although there is no information about their techniques.

The range of pottery seen is small, and consists of small, open-mouthed and incurved bowls and spherical pots with tall, curved everted necks, some large and some small. The large pots are probably used for storing and serving beer and water.

Decoration is usual and consists of incised band and triangle designs, coloured with ochre, graphite and a white material. European influence is seen in the addition of handles, such as are found on cups. The decoration and shapes of pottery are so like those of the Ndaui of that region that it would be difficult to tell them apart. (Cf. Nos. 56-61 and Nos. 288 and 289.)

(c) **Tswa**

SECTION I—FIELD

The Tswa people of Mozambique were visited in June 1963. A stop was made at homesteads along the road through their territory and notes made of the type of earthenware utensil in use. Only one full demonstration and interview was possible.

Technology

The following information was obtained by observation and by questioning the potter at a demonstration near Panda. At a second partial demonstration, in the Homoine district, the same technique for shaping was used.

Potters: The potters were women. At the Panda demonstration pots were made by an old woman and her daughter, to whom she had taught the craft, which she had learnt from her mother. It was not possible to discover from the potters at Homoine where they had learnt the art.

Materials: Wet clay is dug from the river's edge. The potters at Panda stressed the fact that the clay was not used immediately, but deliberately left out of doors in a pot for a while. The potters at Homoine kept their clay wrapped in leaves until they were ready for it. To prepare the clay it is softened by sprinkling with water and pounding with a wooden pestle on the specially prepared smooth surface of a log (Plate XIV No. 32). Finely ground potsherds are then sprinkled on the log, and the clay is kneaded into the powder. The potter knows how much filler is required from the consistency of the clay, and explained that either too little or too much of the admixture would result in the breaking of the pots.

Tools

1. *As a support on which to build:* a potsherd; the potters at Homoine placed large, flat, shiny canna-like leaves on the sherd to prevent sticking.

2. *As smoothers*: (i) for outer surface—head of a dessertspoon, piece of calabash, piece of cloth, flat piece of wood; (ii) for inner surface—head of dessertspoon, piece of calabash; (iii) for rim—piece of cloth.

3. *For decorating*: (i) for graphic designs—smooth wooden bodkin; (ii) for applying colour—piece of cloth.

Technique: The potters said that it was possible to make pottery in any weather and at any time of day. Both groups of Tswa potters seen moulded their pots from the lump, and built them up with the addition of small pieces of clay which had been either scraped out of the vessel or broken off the balance of the prepared material. Scraping on the outer surface was done with diagonal strokes from the base of the pot to the mouth. A great deal of care was taken in smoothing the vessel and in thinning the walls by scraping away the excess clay with the spoonhead. The final smoothing was done with a very wet cloth, which was gently dragged over the outer surface and along the rim. About three days after shaping the base is finally smoothed.

Drying: After shaping the pots are put outside in the sun during the day, and taken indoors during the night. Very large pots which are not easily moved are left outside overnight, wrapped in cloths. Times of from one to two weeks were given for the drying. Many potters like to make a large batch of pottery before having a firing session, and the pots may therefore dry for longer than is strictly necessary.

Decorating: Graphic decoration and the application of colour are carried out at different stages in the process. Graphic designs are done immediately after the shaping of the pot, while the clay is still wet. The colour is applied after four or five days when the surface is almost dry.

The red finish of some pots is the result of the application of a material (? ochre). The potters at Panda dig the raw material from a river site. It is baked and then stamped in a mortar, mixed with water, and formed into balls for storage. The colour is applied with a piece of cloth dipped in the red liquid made by dissolving some of the prepared material in water. Potters at Homoine collect a red material from a deposit near Mutamba station.

Firing: Vessels are placed on the ground on their sides, supporting each other, with the mouth of one vessel facing the base of the one in front of it. Firing generally takes place in the afternoon, and although potters claim that firing takes only an hour, the vessels are left in the ashes overnight, to cool completely before they are moved. Wood is used as a fuel; in addition, the bark of the *mtamba* tree, which is said to give a particularly hot fire, is used if it is available.

Sealing/Testing: At Panda potters fill pots with water and stand them in the sand out of doors for a month, after which time they are taken into use.

Mending: The potters said they did not mend pots cracked during firing, but ground them for use as a filler. One vessel mended at the rim with wire was seen in Mabote district.

Pottery forms, names and uses

BOWLS

1. WITHOUT NECKS

(i) *Open-mouthed*

(a) Very large, shallow, wide-mouthed bowls with rounded bases. Undecorated. (Panda and Homoine)

Name: lehisso (Panda), *injalo* (Homoine).

Use: for preparing yeast for beer (Panda), for serving food or as a mortar for making flour (Homoine).

(b) Small, deep almost straight-sided bowls with rounded bases (between Funlahouro and Mabote).

Name: shingenge (field).

Use: for washing in (ditto).

2. WITH NECKS

(ii) *Everted*

(a) Carinated or sub-carinated wide-mouthed bowls with short everted or compound everted necks formed with poorly- or well-defined point of inflection, cut, thickened or rounded rims and rounded bases. Sometimes decorated with colour and graphic design. Made in a range of sizes. (Nos. 64 and 65, Panda, and Nos. 67 and 68, Morrumbene)

Name: galango (Morrumbene and Panda).

Use: for cooking (ditto).

POTS

1. WITHOUT NECKS

(a) Very large pot: no further description (Panda).

Name: pipa (Panda).

Use: for cooking for large numbers (ditto).

(b) Small spherical pots with narrow mouths and rounded bases. Sometimes decorated with colour and graphic design. (between Funlahouro and Mabote)

Name: shikalavelo (field).

Use: for drinking from (ditto).

(c) Elongated wide-mouthed pot with rounded base. Undecorated. (near Mabote)

Name: lehisso (near Mabote).

Use: for eating from (ditto).

2. WITH NECKS

(i) *Upright*

(a) Large spherical pots with narrow upright necks formed with well- or poorly-defined point of inflection, and rounded bases. Sometimes decorated. (Mabote and Vilanculos).

Name: lidowa (Mabote), *fuko* (Vilanculos).

Use: for transporting water (ditto).

(ii) *Everted*

(a) Narrow-mouthed spherical and near spherical pots with a carination nearer mouth than base, with short everted necks and rounded bases. Made in a range of sizes. Sometimes decorated (Panda, Homoine).

Name: khuwana (ditto).

Use: for transporting and storing water (ditto).

(b) Pots with carination and short everted necks formed with a well-defined point of inflection, cut rims and rounded bases. (No. 66, Morrumbene)

Name and use: no record.

(c) As (a) above but with wide mouths. Made in a range of sizes. (Panda, Homoine, between Funhalouro and Mabote, Vilanculos)

Name: mbita (Vilanculos), *shimbitana* (Mabote district).

Use: for cooking (ditto).

Decoration

The decoration of pottery was not a notable feature. The most common form was the application of a red colour, probably ochre, usually over the entire outer surface, sometimes excluding the rim. A small pot seen in the Homoine district was coloured red with a band of inverted triangles, in black, around the mouth. The only other example of red and black colouring on the same vessel was seen just south of Mabote; in this case the upper section of a spherical pot was divided into sections with vertical incised lines ending on a horizontal band of hatching, each section being coloured either red or black. (This design is similar to a design found on Nkuna pottery.)

In the districts of Homoine and Mabote applied clay pellets used for decoration were seen on some pottery, but in this area much pottery was imported from BiTonga potters. Graphic decoration took the form of incised chevron lines, and stamped impressions. The incised triangle design found on Chopi pottery was also seen on Tswa pottery in the Homoine district, and the potters at Panda decorated their wares with grooved triangles patterned with cross-hatching. (Nos. 63 and 65)

System of distribution

In the Panda and Homoine districts, where two groups of potters were interviewed and the homestead of another was visited, it was learned that large quantities of pottery were made, as there are not many stores where utensils can be bought.

In the Tswa region, north of Maxixe, as far north-west as Mabote and as far north-east as Vilanculos, frequent halts were made at homesteads beside the road. A number of the homesteads were deserted, and although pots were seen it was not possible to find out where they had come from. At some places in the Sitila-Funhalouro district, where no earthenware of any description was

seen, but large quantities of calabashes, paraffin tins and bark vessels were in use, it was learnt that no clay suitable for pottery was available.

Pottery made by BiTonga at Mutamba and Jangamo was on sale at stores and was seen at Tswa homesteads throughout the region from Massinga to Maphinhane. Pottery said to come from Vilanculos and Morrumbene was also seen here.

A large number of factory-made vessels from Xinavane, near Magude, were seen for sale at stores, and were also being used to transport water from wells to homesteads.

It would appear that among the Tswa, although there may be a certain amount of pottery made, particularly at Panda, Homoine, Murrumbene and Vilanculos, a large percentage of the utensils are imported from a few centres where pottery is made on a large scale.

No further information in this section.

CONCLUSION

There are still potters among the Tswa tribes, particularly in the Panda, Homoine and Morrumbene districts. The potters are women specialists, and potters in the above districts have a flourishing trade supplying local stores as well as making for neighbours. It was learnt that there is no clay in the Sitila-Funhalouro district and not much suitable for pottery between Funhalouro and Mabote, and that most of the earthenware used in this region is imported from BiTonga, Tswa and Portuguese potteries in the south.

The southern Tswa potters mould their pottery from the lump, and the range of types consisting of carinated pots and bowls with short everted necks, wide-mouthed bowls, and narrow-mouthed spherical pots with upright necks, shows great similarity to that of the BiTonga. The very large brewing and storage pots were not seen. Decoration with graphite and ochre was seen in only two instances, the most common decoration being a red finish.

Contact with Europeans does not appear to have influenced this pottery. The use of enamel paint was confined to factory ware.

NORTH TSONGA—DISCUSSION

Since nothing is known of the Hlengwe pottery techniques it is not possible to compare them with the Tswa method of building from the lump.

The pottery of the Hlengwe and Tswa is not similar in range of types, although both wares are sometimes decorated with incised and grooved cross-hatched triangular designs, which suggests a possible contact or common ancestry. The use of a cross-hatched triangular design is also found on Ndaupottery of the Sabi-Lundi valley, and on Teve ware. Neville Jones drew attention to the fact that the pottery decorative techniques and designs used by the Ndaupottery were very similar to those used on pottery found at Mapungubwe.

Neither Tswa nor Hlengwe pottery has been influenced much by contact with the European. Tswa ware shows no apparent changes of shape, but one Hlengwe bowl seen had a handle.

In shape Hlengwe pottery is similar to that of the Shona, whereas the Tswa pottery resembles that of the Chopi and Ronga.

26. MIXED TSONGA in Transvaal

No information.

27. CENTRAL TSONGA in Portuguese East Africa

No information.

TSONGA—DISCUSSION

The Central Tsonga of Mozambique and the groups of mixed Tsonga in the Transvaal are excluded from this discussion.

Although not all the other peoples grouped together as Tsonga have been visited, it seems apparent from the available information that, with the possible exception of the Tshangana of Pilgrim's Rest, northern Transvaal, and the northern Tswa tribes, they all use pottery of their own making today. The northern Tswa do use pottery, but most of it is imported as there is not much pottery clay in their territory. The Tshangana of northern Transvaal were seen using pottery of Venda or Lemba make.

Potters of Ronga, Tshangana (MOZ.), and Tswa groups mould their pottery from the lump entirely and only occasionally have to build up the walls to an even height with additional rolls or lumps of clay. The Nkuna potter used a well-defined ring technique. All the potters interviewed were women specialists who had learnt their craft from their mothers. It is difficult, therefore, to account for the Nkuna woman's use of the ring technique, which is neither typically Tsonga nor used by other tribes in the Tzaneen district.

In Mozambique, among the Tswa and the Ronga, carinated and sub-carinated pots and bowls are typical. Among the Tswa decoration takes the form of graphic triangular designs below the neck of a vessel and the application of a red colour. The Ronga, who in the past decorated their wares with similar designs and a brown colour, seldom decorate their pottery today. A few examples of pottery decorated with raised lumps of clay were seen in the districts of Homoine, Vilanculos and Mabote. Pottery from the Tshangana (MOZ.) also includes carinated vessels. There is no single characteristic form of decoration, the application of ochre over the entire outer surface being the most common.

The Nkuna make sub-spherical and spherical pots with thickened rims which are decorated with graphic designs, graphite and ochre. Although these are not unlike Venda and Lemba pottery in shape and decoration, the fact that a pot decorated with the same type of design was seen near Mabote in Tswa territory, Mozambique, must not be overlooked.

In the eastern Transvaal Nhlangu pottery only was seen. It consists of spherical pots with inward-sloping necks, decorated with graphite and ochre.

Pottery from the Hlengwe of Sabi-Lundi is very similar in both shape and

decoration, which takes the form of graphic triangular designs and the application of graphite, ochre and a white material, to that of the Ndaui of the same district.

Some pottery terms are common to all Tsonga (*mbita*, *khuwana*). Among the Tshangana (MOZ.) and the Nkuna, Nguni influence may be indicated by the use of the terms *nkhambana* and *nkhamba*, since the generic Zulu term for pot is *ukhamba*. Chopi and BiTonga pottery terms are used among the Tswa and Tshangana of Mozambique.

In conclusion it can be said that the pottery of the Tsonga peoples has been influenced to a marked degree by contact with peoples of other Bantu divisions. This may be partly due to the fact that, unlike the Nguni, they do not form closely-knit tribal units, and are therefore more susceptible to outside influence. Portuguese influence is shown by the numerous one-man factories established by Ronga men who have learnt pottery in Portuguese factories, and also in the widely distributed factory ware.

Pottery is widely used by the Tsonga, who in Mozambique use it for cooking far more than other groups do. There is a very great trade both in hand-made and factory-made utensils throughout Mozambique.

The Tsonga of the Transvaal are said to have passed on their custom of drinking from earthenware rather than calabashes to their non-Tsonga neighbours. Among the Tswa tribes wooden cups for drinking were seen, and only one earthenware drinking vessel called *shikalavelo* and not *dzomela*, which is the word frequently adopted by non-Tsonga tribes.

3. SOTHO

The Sotho people are widely distributed throughout South Africa and can be arbitrarily subdivided, both geographically and ethnographically, into three main groups: Southern (South Sotho or Basuto), Western (West and East Tswana) and Eastern (Central, East, North-east and North Sotho) (Van Warmelo, 1935). Although these people all speak variants of the same language, tradition and tribal names support the theory that they are derived from a number of different stocks and entered this region at different times by a variety of routes (Van Warmelo, 1935).

31. SOUTH SOTHO

The South Sotho are a heterogeneous group of peoples whose forefathers were united by Moshesh roughly 130 years ago, after invasions by Nguni peoples had caused confusion in the territory in which they were living (Van Warmelo, 1935).

In dealing with them, subdivisions have been made, firstly on the basis of geographical regions; namely, Basutoland (Lesotho), Herschel, Eastern Cape and Northern Cape; and secondly, within these regions according to tribal groups, where they are differentiated.

SOUTH SOTHO

A. South Sotho in Basutoland (Lesotho)

(a) Fokeng

Two Fokeng potters at HaThlebere, near Mazenod Mission, Maseru, and homesteads at Chief Goliath's, Mohales Hoek and at Lihlokong, Mafeteng, were visited in December 1961 and February 1962. One of the potters had half completed a pot when the writer arrived.

SECTION I—FIELD

The following information was obtained from the potters and informants interviewed.

Technology

Potters: The potters are women.

Materials: There are a number of suitable clays for pottery. They are mixed with finely ground potsherds, when both materials are dry. Water is then added to the mixture, which is kneaded. The addition of a filler is said to strengthen the material.

Tools

1. *As a support on which to build*: a tin or enamel plate or basin; varying in size with the vessel to be built.

2. *As smoothers*: for inner and outer surfaces—the blade of a knife.

3. *For decorating*: (i) for stamped designs—a grass stem, a nail, a knife; (ii) for burnishing—a piece of glass, a stone, the hoof of an ox.

Technique: The descriptions of the methods used by the potters interviewed show a certain amount of variation. One of the potters said that she moulded vessels from the lump without the addition of any further clay. The other potter, who was watched, was building a large vessel by the addition of large lumps of clay which she smoothed into position first with her forefinger and then with the blade of a knife. The pot had probably been started with a large lump of clay which had been hollowed out, as its base had already been formed. Two days after shaping the pot would be cut off the support. The spiral technique was described by the husband of a potter at Lihlokong, but this information is accepted with caution.

Drying: The pots are put indoors to dry so that the process will take place as slowly as possible. Sometimes they are covered with dry cloths. The pots are tapped with the finger to test their dryness before they are fired.

Decorating: No information.

Firing: Pots are placed upside down or on their sides on a layer of dry dung and covered with another layer. The fire is built in a sheltered place and may be further protected by a ring of stones. If no stones are available the pots are sometimes put into a specially dug hole. Some potters put a little dung into each pot; others emphasized the fact that they did not do this.

Firing times vary with the size of the vessels, but the pots are generally removed from the fire only when they are cold. Three o'clock in the afternoon

is a common time for starting the fire, which is then allowed to burn itself out, the pots being removed from the ashes the following morning.

Sealing/Testing: The scum off the beer is smeared over the inner and outer surfaces of a water-pot before it is used, in order to make it impervious to liquids (Chief Goliath's). Kaffircorn may be used for the same purpose (HaThlebere).

Mending: No information.

Pottery forms, names and uses

POTS

1. WITHOUT NECKS

(a) Very large wide-mouthed pots, almost straight-sided with rounded bases. (HaThlebere)

Name: *morifi* (HaThlebere).

Use: for making beer (interpreter).

(b) Sub-carinated pots with thickened rims and flattened bases. Height about 18 cm. Rim coloured. (No. 89, SAM 8549, Mafeteng, Lihlokong.)

Name: *moritshwana* (Lihlokong).

Use: for porridge (ditto).

2. WITH NECKS

(i) *Upright*

(a) Spherical and barrel-shaped pots with upright necks formed with poorly-defined point of inflection, thickened rims and dimple or flattened bases. Height about 28 cm. Undecorated. (No. 95, SAM 8586, Maseru)

Name: *nkho* (HaThlebere).

Use: no record.

(b) Spherical pot with upright neck formed with poorly-defined point of inflection, thickened rim and flattened base. Height about 17 cm. Rim coloured. (No. 101, SAM 8587, Maseru)

Name: *lefiswana* (HaThlebere).

Use: no record.

BEAKERS

Pedestal-based beakers.

Name: *sekwona* (HaThlebere).

Use: for drinking; filled from *mapotjwana* which holds two or three times as much (ditto).

MISCELLANEOUS

Pottery figures of domestic and guinea-fowl, used and sold as ornaments.

Decoration

Although potters and informants described tools used for graphic decoration, no vessels with this type of decoration were seen. The rims of some pots

were coloured either with black paint or blue ink. All pots were lightly burnished on the outer surface.

No further information in this section.

SECTION II—LITERATURE

No information in this section.

CONCLUSION

Pottery is still made by Fokeng women who specialize in its manufacture. The two potters interviewed used the same basic technique—moulding from the lump, large pots being increased to the required size by the addition of pieces of clay in incomplete rings.

The range of ware seen was small, consisting of only four types of vessel; very large wide-mouthed pots, pots with poorly-defined necks made in various sizes, sub-carinated pots without necks, and beakers.

Decoration is not common and is generally confined to small vessels where it takes the form of the application of colour and a lightly burnished surface. The general appearance of this pottery is very plain.

Contact with European culture has not influenced the shapes of pottery but can be seen in the use of synthetic decorative materials.

(b) **Kwena**

SECTION I—FIELD

Two potters were interviewed; one who was at work at the village of Chief Tumane Mathele, Butha Buthe, the other who gave a demonstration at HaPhalwane, near Nazareth Mission on the Mountain Road, Maseru. In addition, Filemon Lichaba, the grandson of Leoashe Ramollo, a potter, was interviewed by the Rev. P. Ellenberger, who checked with other informants the information given.

Technology

The following account is based on observation and information obtained from the above sources.

Potters: Both potters were specialists who made pottery for sale as well as for domestic use. The potter at HaPhalwane had learnt the art from her mother, and sold quantities of pottery to others in that district. The other potter made pottery to fulfil a contract with an agent in Durban. A potter might learn from her own family or someone else in the village.

Materials: No information was obtained from the potter at Butha Buthe. The potter at HaPhalwane dug her clay, with an iron peg, from the bank of a river about 400 yards from her homestead. She dug only as much as she needed and fetched it immediately before use. No filler was added to the clay, which was dug wet, stamped with a stone and further moistened with water from the river. The clay was ready for use after about four minutes of alternate pounding and kneading. Leoashe Ramollo obtained her clay herself from gullies, and

chose the grey clay, as the red and black are not suitable. She dug it with a small hoe. Ground potsherds were mixed with the clay to consolidate it. The clay was ground to a fine powder, then gradually damped and stirred till thoroughly wet, when it was stamped with an oval stone until completely smooth. It was then covered with a cloth overnight and was tested next day to see if it was fit for use.

Tools

1. *As a support on which to build*: the lid of an iron cooking-pot (HaPhalwane), a basket (Butha Buthe), a smooth flat stone or an old basket (Leoashe Ramollo).

2. *As smoothers*: (i) for outer surface—the blade and handle of a table-knife (HaPhalwane), a piece of calabash or a smooth piece of wood (Butha Buthe); (ii) for inner surface—the blade and handle of a table-knife (HaPhalwane), a piece of calabash (Butha Buthe); (iii) for rim—a knife (HaPhalwane); for all three uses, a flat oval knife (Lichaba).

3. *For decorating*: (i) for incised designs—nail of forefinger (Butha Buthe), a straw (Lichaba); (ii) for burnishing—a smooth stone (HaPhalwane), the bone or horn of an ox (Lichaba).

Technique: The potter at Butha Buthe was watched building a very large pot which already reached half its finished height. The size was increased by smoothing on to the walls in incomplete rings thick rolls of clay formed between the palms of the hands. Most of the smoothing was done with the hands, a piece of calabash being used occasionally. Large pots are built in one sitting. (Plate XV No. 36).

Leoashe Ramollo seems to have worked in the same way. She started with a small pad of clay for the base. Some others started with a ring. (Lichaba)

The other potter worked out of doors in the shade. The clay was kneaded once more before she used it. To start the pot small pieces of clay broken off the prepared lump were arranged in a circle around the rim of an iron pot lid. After smoothing these together the potter added larger pieces of clay, in the form of rolls, on to the clay ring already formed. Each piece of clay was kneaded before it was rolled. The pot was shaped by applying pressure from the inside while supporting the wall on the outside. It was then smoothed on the outside from base to rim. Towards the mouth smaller lumps of clay were used, as at the base. A great deal of time and care was spent on the rim. First it was smoothed with the thumb and forefinger, then protruding pieces of clay were cut off with a sharp knife to level it. Finally, it was strengthened all the way round with clay added in small wet pieces, after which the rim was undercut with a knife about a quarter of an inch from the mouth and carefully smoothed. The base of the pot is completed two days later with additional clays also built on in incomplete rings.

Drying: Pots are dried indoors, the time they require to dry depending upon their size and the weather conditions. They may be covered with cloths, formerly with skins, so that they dry slowly and evenly. The potter at Butha

Buthe allowed very large pots to dry for two to three weeks, whereas the small pots made by the potter at HaPhalwane were said to take only two or three days. Leoashe Ramollo smeared the pot very lightly with lees of beer the day before the firing. This may have had a ritual significance.

Decorating: Graphic designs are made as soon as the pot is built. Burnishing is carried out when the pots are dry. Ochre for colour is baked before being mixed with water for application.

Firing: Two people are required to carry large pots to the fireplace (Butha Buthe). They are fired individually, fuel being built up around them; no fuel is placed inside the pots.

Four or five small pots are fired at a time (HaPhalwane). They are placed in a row on their sides with cow-dung packed between and over them. Stones are placed over the dung to hold it in position. The potter used cow-dung only and claimed that horse-dung fired the pots black. The fire is lit at about three o'clock and allowed to burn itself out. The pottery is removed the following morning. If firing is started at sunrise the pots are ready to be moved at about three o'clock.

Additional information from Lichaba is that a stone fire-place was built the previous day, a semicircular wall, built against a vertical wall or rock; the pots were placed in it on their sides with mouths towards the potter; the firing started about an hour after sunrise.

Sealing/Testing: If the pot was highly burnished before firing it would be watertight but sometimes raw kidney fat (tšotso) was put on after firing (Lichaba). No further information.

Mending: Small cracks are closed with *boka*—a wild plant (Lichaba). No further information.

Pottery forms, names and uses

POTS

1. WITHOUT NECKS

(a) Very large wide-mouthed pots with widest diameter at the mouth. Height about 90 cm. Graphic or no decoration. (Butha Buthe)

Name: *setlotlelo* (Butha Buthe).

Use: for brewing beer (ditto).

(b) Large wide-mouthed, almost straight sided pots. Height about 75 cm. Undecorated. (Plate XV No. 36, Butha Buthe)

Name: *leritshwana* (potter, Butha Buthe).

Use: for brewing or storing beer (ditto).

2. WITH NECKS

(i) *Upright*

(a) Large inverted bag-shaped pots with upright necks formed with poorly-defined point of inflection, thickened rims and rounded bases. Height about 30 cm. Undecorated. (No. 105, SAM 8599, Maseru)

Name: nkho (museum records).

Use: for storing water (ditto).

(b) Small pots with upright necks formed with poorly-defined point of inflection, thickened rims and flattened bases. Height about 15 cm. Undecorated. (HaPhalwane)

Name: lefiswana (HaPhalwane).

Use: for storing water to keep it cold (ditto).

(ii) *Everted*

Large sub-carinated inverted bag-shaped pot with everted neck formed with poorly-defined point of inflection, cut rim and flattened base. Height about 37 cm. Rim painted black. (No. 93, SAM 8590, Butha Buthe)

Name: nkho (Butha Buthe).

Use: for storing water (ditto).

BEAKERS

Pedestal-based vessels. Well burnished. Height about 15 cm. (Butha Buthe).

Name: sekhona/mapotwana (Butha Buthe).

Use: for drinking.

Decoration

The potter at Butha Buthe decorated large wide-mouthed vessels with incised designs on a raised band around the mouth. No other graphic designs were seen, but Leoashe Ramollo used an incised and stamped triangle design. Most vessels were well burnished on the outer surface, and some examples had coloured rims.

System of distribution

Specialists make pottery for sale to local households. One of the potters interviewed had a contract to make pottery for sale in Durban. The old price of a pot was its fill in maize or kaffircorn; nowadays money is acceptable.

Taboos and practices in connexion with pottery manufacture

Anyone who had a bad reputation or who had been guilty of bad conduct would cause the pottery to be poor if he attended a firing. In fact no one was welcome when a potter was at work.

SECTION II—LITERATURE

No information.

CONCLUSION

There are still a number of Kwena women who specialize in the manufacture of pottery, the craft generally being passed down from mother to daughter, but anyone could learn.

The two Kwena potters observed at work used different techniques, but they were, however, making vessels of entirely different shapes. One used the

ring technique built on to a base in the manufacture of a very large wide-mouthed pot; the other, who was making a small pot, built it up from near the base with pieces and rolls of clay in a rough ring technique, and closed the base last.

The range of pottery seen was small, consisting of large wide-mouthed pots, sub-carinated, bag-shaped and spherical pots with necks, and pedestal-based beakers. Decoration is simple and seldom used.

Both potters interviewed sold their wares locally, and the one at Butha Buthe had a contract to supply a firm in Durban.

No European influence was noted on the shape or decoration of Kwena pottery.

(c) **Hlakwana**

SECTION I—FIELD

A very old woman who used to make pottery at Sekhuthlong village, near Maputseng Mission, Mohales Hoek, was visited.

Technology

The following facts were supplied by the potter interviewed at Sekhuthlong and obtained by the Reverend D. Cook of Mohlanapeng Mission, Qacha's Nek, from potters in his district.

Potters: The potters are women who learn the art from their mothers and make pottery both for their own use and for sale (Sekhuthlong; Qacha's Nek).

Materials: The potters themselves collect the clay. A pick is used for digging, and the raw material is transported to the homestead either by the potter on foot, or by donkey if she travels far to fetch it. The clay is mixed with either a black clay or ground potsherds to strengthen it. The raw materials are mixed with water and allowed to mature before use (Qacha's Nek). The old women at Sekhuthlong preferred river clay to any other.

Tools

1. *As a support on which to build*: a flat stone, a basket (Qacha's Nek).
2. *As smoothers*: the blade of a knife, a smooth stone (Qacha's Nek).
3. *For decorating*: a smooth stone (Qacha's Nek), the hoof of an ox (Sekhuthlong).

Technique: No information was obtained from the potter at Sekhuthlong. The potters at Qacha's Nek showed no preference for a particular place for making pots. They make pottery throughout the year and at any time of day. The vessels are built up with rolls of clay in rings placed one on top of each other until the pot is the required height. The base of the vessel is completed after the walls have been shaped.

Drying: Pots are put indoors in a sheltered place to dry. They may be covered with sacking so that they do not break or crack. They are left for about a week. (Qacha's Nek; Sekhuthlong)

Decorating: Graphic designs are traditional and passed on from mother to

daughter. Ochre (*letsoku*) is sometimes used to colour pottery; this material is either dug locally or bought, and is applied by rubbing it on to the surface of the pot. Fat may be rubbed on the surface of a vessel to make it shiny before it is blackened in a grass fire. (Qacha's Nek)

Firing: Firing takes place on a still, clear day either in the morning or the evening. Dried cow-dung is used as a fuel, either in natural pats or prepared cakes (Qacha's Nek; Sekhuthlong). Four or five pots are fired at a time; they are placed between layers of dung in a shelter built of stones (Qacha's Nek; Sekhuthlong). The pots become red with black spots after firing.

Sealing/Testing: Pots are waterproof after being well burnished and fired (Qacha's Nek).

Mending: A decoction known as *boka* made from *Ammocharis falcata* (Amaryllidaceae) is used for mending pots cracked in firing (Qacha's Nek) (see p. 115).

Pottery forms, names and uses

POTS

1. WITHOUT NECKS

Large straight-sided pots with wide mouths. Height about 35 cm. Undecorated. (Sekhuthlong)

Name: *moritshwana* (Sekhuthlong).

Use: for storing dry foodstuffs (ditto).

2. WITH NECKS

(i) *Upright*

Inverted bag-shaped pots with upright necks formed with poorly-defined point of inflection, thickened rims and rounded bases. Height 20–27 cm. Undecorated. (No. 94, SAM 8605, Mohales Hoek)

Name: *mokhako* (Sekhuthlong).

Use: for storing water or making porridge (ditto).

Decoration

This pottery was undecorated, with the exception of a slight burnish.

System of distribution

Potters are specialists who sell their wares.

Taboos and other practices in connexion with pottery manufacture and use

Men are generally not allowed to touch unfired pots unless their help is specifically requested by a potter (Qacha's Nek).

SECTION II—LITERATURE

No information.

CONCLUSION

There are still a number of Hlakwa women who specialize in the manufacture of pottery. The art is passed from mother to daughter, but anyone

interested may learn it. The potters described the ring technique and stated that the base was completed last.

A very small range of Hlakwena pottery was seen, consisting only of large wide-mouthed pots and pots with necks. Burnishing was the only form of decoration seen at Sekhuthlong, but methods of blackening pottery in a grass fire and the use of ochre as a decorative material were described from the Qacha's Nek district.

Pots cracked in firing are mended with a decoction made from a lily.

No European influence was noticeable.

(d) **Tlaung**

SECTION I—FIELD

A potter at Majas a Court, on the Mountain Road, Maseru, was interviewed and gave a demonstration in miniature.

Technology

The following information was obtained from the potter at Majas a Court.

Potters: Potters are women specialists.

Materials: No information.

Tools

As smoothers: the blade of a knife.

Technique: A pot is started with a pad of clay around which the walls are built up by means of rolls of clay added spirally. The clay is kept very wet and the surface is smoothed with the blade of a knife.

Drying: Two weeks lapse between shaping and firing a pot.

Decorating: After a day indoors the vessel is burnished.

Firing: Firing is started in the afternoon; the pottery is allowed to cool in position and removed from the ashes the following day. Pots are placed on their sides, supported below on three stones and covered with a mixture of dung and firewood. The method of blackening pottery by smothering the fire with powdered dung was known to the potter.

Sealing/Testing: No information.

Mending: No information.

Pottery forms, names and uses

No Tlaung pottery was seen; the following names were given by the potter: *motoho*, *leriswana* and *mokhako*.

No further information in this section.

SECTION II—LITERATURE

No information.

CONCLUSION

There are still women who specialize in the manufacture of pottery among the Tlaung. The only potter interviewed demonstrated in miniature the use of the coiling technique.

No Tlaung pottery was seen. A method of blackening pottery in a grass fire was described by the potter.

(e) **South Sotho** (undifferentiated)

SECTION I—FIELD

Technology

No information in this section.

Pottery forms, names and uses

BOWLS

I. WITHOUT NECKS

(i) *Open-mouthed*

Wide-mouthed bowl with flattened base. Height about 10 cm. Undecorated. Black finish. (SAM 1796, Butha Buthe)

Name and use: no record.

(ii) *Incurved*

(a) Spherical bowl with rounded base. Height about 15 cm. Undecorated. Black finish. (SAM 1796, Butha Buthe)

Name and use: no record.

(b) Sub-carinated bowls with thickened rims and flattened bases. Height about 13 cm. (No. 92, UCT E.50).

Name and use: no record.

POTS

I. WITHOUT NECKS

(a) Pot with carination at the widest diameter, with thickened rim and flattened base. Height about 20 cm. Decorated with ochre with black rim. Burnished. (No. 73, WITS 40.24, Basutoland)

Name: mopotshane/pitsa/nkho (museum records).

Use: for cooking (museum records: this is not likely judging by shape and finish).

(b) Sub-carinated pot with thickened rim and flattened base. Height about 18 cm. Decorated graphically and with colour. (No. 69, PAR B.3)

Name and use: no record.

(c) Small bag-shaped pot with rounded rim and base. Height about 15 cm. Blackened by use. (No. 88, SAM 1796, Butha Buthe)

Name and use: no record.

2. WITH NECKS

(i) *Upright*

(a) Sub-carinated pots with upright necks formed with poorly-defined point of inflection, thickened rims and flattened bases. Height 30 cm. Rim coloured. (No. 96, SAM 8011, Leribe)

Name and use: no record.

(b) Spherical pot with tall, curved, upright neck formed with poorly-defined point of inflection, thickened rim and rounded base. Height about 25 cm. Decorated with colour. (No. 75, AFRIK 4117, Basuto)

Name and use: no record.

(c) Bag-shaped pot with upright neck formed with poorly-defined point of inflection, thickened rim and rounded base. Height about 20 cm. Rim coloured. (No. 99, SAM 8012, Leribe)

Name and use: no record.

(ii) *Everted*

(a) Large inverted bag-shaped pot with tall, curved, everted neck formed with poorly-defined point of inflection, rounded rim and flattened base. Height 30-35 cm. Undecorated. (No. 98, SAM 7072, Basutoland)

Name and use: no record.

(b) Wide-mouthed inverted bag-shaped pot with curved, everted neck formed with poorly-defined point of inflection, cut rim and flattened base. Height about 20 cm. Decorated with colour. (No. 106, SAM 596, Maseru)

Name: ? *morifi* (museum records).

Use: for beer or water (ditto).

BEAKERS

(a) Beakers measuring between 17 and 20 cm. in height with thickened rims and pedestal bases. Decorated with graphic designs and colour. (No. 78, SAM 8638; No. 80, SAM 8010, Leribe; No. 81, SAM 7440, Basutoland)

Name: no record.

Use: for drinking (museum records).

(b) Straight-sided vessels with cut rims and projecting bases. Height about 15 cm. Lightly burnished. (No. 83, SAM 8573, Mhahles Hoek)

Name: no record.

Use: for drinking (museum records).

MISCELLANEOUS

(a) A large number of jugs with handles, three-legged pots in imitation of iron pots, teapots, beer-bottles, double beakers, sugar-bowls, beakers with legs wearing shoes (SAM). Examples of this type are registered as early as 1891 and appear to be well distributed. They were said to be used by the Basuto themselves.

(b) At Thabatsoeu, near Mafeteng, the son of Sam Makoanyane, the sculptor, makes pottery figures for sale. These are in modern style, painted and fired.

(c) Dolls of baked clay dressed in hide and beads (BM 6143).

(d) A black earthenware oil-lamp, about 6 cm. in height and 9 cm. in diameter, filled with fat within which there is a wick (BM 6143).

(e) Animal figures, especially lions, horses and birds, are made in many areas, for sale as ornaments or curios.

Decoration

Very little decoration appears on modern Basuto ware; it mostly takes the form of coloured rims, ochre applied on the outer surface of the vessels, and a very fine burnish. Only one vessel seen was decorated with graphite (No. 71).

Graphic design is most common on the drinking vessels; stamped and moulded decoration were also seen.

Paint, blue, ink and other synthetic materials appear to have been used for decorative purposes for at least thirty years.

No further information in this section.

SECTION II—LITERATURE

Technology

Potters: Pottery was made by women (Barkly, 1893: 13; Christol, 1900: 90).

Materials: Clay was found in dongas and other places all over the country. It was dug by the potter and taken to the homestead, where it was ground on a grinding stone. The fine material was mixed with powdered sherds, water was added and the mixture kneaded and beaten until it was plastic. (Meyerowitz, 1934) In one instance Meyerowitz (1934) saw raw clay being soaked in water in the course of preparation.

Tools

1. *As a support on which to build:* two or three flat stones placed one on top of the other to form a turntable. (Meyerowitz, 1934)

2. *As smoothers:* a piece of wood, a bone, a steel implement (Meyerowitz, 1934).

3. *For decorating:* (i) for stamping designs—a pointed stick, the end of a reed; (ii) for burnishing—a smooth stone, a pig's tooth, a piece of bone, a highly polished agate. (Meyerowitz, 1934)

Technique: A ball of clay was flattened to form a disc, which served as the base of the vessel. The walls were built up by placing rolls of clay in rings one on top of the other, smoothing them together, and shaping the pots as required. (Meyerowitz, 1934)

Drying: All pottery was dried slowly, generally indoors, covered with rags to protect it from draughts. Drying took from one to six weeks depending upon the size of the vessel. (Meyerowitz, 1934)

Decorating: Pottery was decorated graphically and coloured when it had dried to a leather-hard state. The following materials were traditionally used for colouring. (Meyerowitz, 1934)

(1) Ochre (*letsoku*). Good quality ochre was found all over the country, generally in 'marble-sized' pieces. Before it was used to colour pottery it was fired in a dung fire and ground on a grinding stone to a fine powder. The powder was then mixed with water to the consistency of paint, applied in designs or over the whole pot, and burnished. It fired dark red.

(2) An orange soil (*khokhotsi*). This was found in all districts. It was mixed with water and applied like ochre. It fired a light red.

(3) Hard pea-like dark brown stones. These were crushed and mixed with water to form a paint (*moking/mokiling*). It fired a very dark brown and was generally used for colouring the rims of pots and for graphic designs.

(4) A material found near clay deposits (*motloko*). This was softer than (3) above and was sometimes mixed with raw clay to produce a darker brown pot.

Meyerowitz gives the names of three other materials which were said by informants to be used for colouring pottery, but the information was not verified. These were *sekama* and *sebilo*, said to fire black, and *lekuelji*, said to fire blue.

Vessels were also deliberately blackened by rubbing their outer surfaces with fat and slowly turning them over a sooty grass or powdered dung fire (Meyerowitz, 1934).

Firing: A dry spot, sheltered from the wind, was chosen for the hearth, which consisted of a circle of stones, varying from 3 feet to 7½ feet in diameter. The pots were laid between layers of dry dung (*lisu*), a little of which was placed inside each vessel. The wall of stones was then built up, sometimes vertically and sometimes to form an almost dome-shaped structure. The remaining aperture was covered with a sheet of tin or a light, flat stone. The fire was normally lit in the evening, and glowed for from two to six hours depending on the amount of fuel and the weather conditions. The pots were removed from the ashes the following morning. There was a high percentage of breakages (two out of eight average). Underfiring was common, the inner and outer surfaces being fired and the middle section only partly so. The colour of the fired pot varied with the clay. (Meyerowitz, 1934)

Sealing/Testing: Porridge was kept in new vessels before they were put to use, to make them impervious (Meyerowitz, 1934).

Mending: A black substance (*boka*) made from the root of a plant of the same name was used to mend vessels (Meyerowitz, 1934).

Pottery forms, names and uses

BOWLS

I. WITHOUT NECKS

(i) *Open-mouthed*

(a) Deep, fairly straight-sided bowls, with thickened rims and rounded bases. Undecorated. (Meyerowitz, 1934; HaMapeli, Butha Buthe)

Name: *lefisoana* (lefiswana) (Meyerowitz, 1934).

Use: for beer (ditto).

(b) Wide shallow dishes (Ashton, 1952: 160).

Name: no record.

Use: for food (Ashton, 1952).

(ii) *Incurved*

(a) Deep sub-carinated inverted bag-shaped bowl with thickened rim and flattened base. Rim coloured. (Meyerowitz, 1934; HaMapeli, Butha Buthe)

Name and use: no record.

(b) Shallow incurved bowl with flattened base (Meyerowitz, 1934; Captain Balfe's collection).

Name: mopotjoana (mapotjwana) (Meyerowitz, 1934).

Use: no record.

POTS

1. WITHOUT NECKS

(a) Very large wide-mouthed pots with almost straight or slightly flared sides. Undecorated or decorated with graphic design around the mouth. Smeared with beer-scum. (Meyerowitz, 1934; Duggan-Cronin, 1933)

Name: moritsoana/morifi (Meyerowitz, 1934).

Use: for storing beer (Meyerowitz, 1934), *for making butter* (Duggan-Cronin, 1933).

(b) Spherical and near-spherical pots. Decorated with graphic design and colour. (Meyerowitz, 1934; Butha Buthe, Quthing)

Name: lefisoana (lefiswana)/*mapotjoana* (mapotjwana) (Meyerowitz, 1934).

Use: for serving beer or porridge (ditto).

2. WITH NECKS

(i) Upright

(a) Bag-shaped and sub-spherical pots, with upright necks formed with poorly-defined point of inflection and flattened or rounded bases. Undecorated or with only rim decorated. (Meyerowitz, 1934; Butha Buthe, Leribe)

Name: nkho (Meyerowitz, 1934).

Use: for storing beer or water (ditto).

(b) Small inverted bag-shaped and barrel-shaped pots, with upright necks formed with poorly-defined point of inflection. Decorated with graphic design and colour. (Meyerowitz, 1934; Butha Buthe, Quthing)

Name: mapotjoana (mapotjwana) (Meyerowitz, 1934).

Use: for beer (ditto).

(ii) Everted

(a) Large, inverted bag-shaped pots with everted necks formed with poorly-defined point of inflection. Undecorated, except for occasional coloured rim. (Meyerowitz, 1934; Leribe)

Name: nkho (Meyerowitz, 1934).

Use: for storing beer or water (ditto).

(b) Large spherical pot with everted neck formed with well-defined point of inflection. Decorated with graphic design and colour. (Meyerowitz, 1934; Captain Balfe's collection)

Name: nkho (Meyerowitz, 1934).

Use: for storing beer or water (ditto).

BEAKERS

Pedestal-based beakers decorated with graphic design, and colour. Moulded and applied design also seen. (Meyerowitz, 1934)

Name: likona (Meyerowitz, 1934).

Use: for drinking (ditto).

ZOOMORPHIC

1. Unfired animal figurines made by children. No ritual significance. (Meyerowitz, 1934)

2. Fired duck-shaped vessels (Meyerowitz, 1934).

Name: likona (ditto).

Use: for drinking.

MISCELLANEOUS

1. Pottery vessels in the shape of calabash ladles (Meyerowitz, 1934).

2. Grain stores in the shape of huge pots with narrow mouths. Made in large or small sizes as required. Unfired. Built inside store huts. They stood on feet in order to keep out white ants and other pests. The aperture at the top of the vessel was closed with a small flat earthen dish, which was smeared into position. (Fritsch, 1872)

3. Cooking-pots used to be made until the iron pots were introduced by traders (Minnie Martin, 1903).

Decoration

Decoration generally takes the form of colouring the rim with either *moking* or *letsoku* (p. 114), though a number of beer and water storage pots with graphic designs have been photographed by Meyerowitz. These have triangular motifs, either outlined with incised lines and patterned with stamped impressions or merely formed of stamped impressions. *Letsoku* may be used to colour these patterns.

The drinking vessels are generally decorated with both design and colour. The designs may be moulded, incised or applied; *letsoku* is the most widely used decorative material, although *moking* is also frequently used.

Small beer or porridge pots are sometimes coloured black and decorated with incised designs.

Fine wares are usually well burnished, whether coloured or not.

System of distribution

Meyerowitz (1934) found during his survey of Basutoland that specialists were very often widows who supported themselves on this home industry, and that there were fewer potters than in the past when most housewives used to make their own domestic utensils.

Ashton (1952) reported that there was a demand for Basuto pottery both locally and in South Africa, but that owing to the competition of cheap trade goods the market was not as good as it had been.

Taboos and other practices in connexion with pottery manufacture and use

Pottery is hedged about with secrecy and taboos. Many women dislike men being near or watching their work, and some will not allow strangers to be

present at a firing, in case they use evil medicine (*seteipi*) to destroy or damage the pots. Some women do not fire pottery when the moon is on the wane, as they believe this might weaken it. (Ashton, 1952: 160)

Ellenberger and MacGregor (1912) write as follows concerning the use of an earthenware pot in the sighting of the new moon:

‘tradition tells of an ingenious method in use among the Basia, whereby the crescent could be detected in the sunlit firmament with the minimum of trouble to the observer. An earthen pot, made of glazed pottery, was filled with very clear limpid water, and as soon as the crescent appeared, it was reflected in the water even in the most glaring sunlight, and the first observer to discover the reflection in his pot ran to report to the chief, who announced the fact and summoned the feast by messengers. The successful astronomer, was, according to custom, declared to be ruler of the feast and was entrusted with the distribution of the refreshments.’

CONCLUSION

All pottery was made by women specialists. Meyerowitz described the technique as the building on to a flattened disc of clay with rolls of clay in rings one on top of the other.

The range of pottery types photographed by Meyerowitz and in museum collections is wide and includes both incurved and open-mouthed bowls, neckless and necked pots of various shapes, pedestal and projecting based beakers, and zoomorphic forms. Dolls, oil-lamps, ladles and a range of earthenware goods in imitation of European crockery, iron- and glassware have also been made.

Both plastic and applied coloured decorative techniques were more important in the past than they are today when they are mainly associated with drinking utensils.

Trade was mainly local and Meyerowitz found that a number of potters were widows who supported themselves on this home industry and that not all housewives made pottery as they had in former times.

SOUTH SOTHO IN BASUTOLAND—DISCUSSION

Pottery is still made and used throughout Basutoland. Potters are women specialists, Meyerowitz found that a number of them were widows whose income came from the sale of their wares. Pottery is taught at schools and missions as well as by women to their daughters.

Fokeng, Kwená, Hlakwana and Tlaung potters were interviewed. According to Meyerowitz the traditional South Sotho method was building with rings of clay on to a flattened pad. It was found that the potters did not form well-defined rings (cf. Shona) but smoothed each roll of clay into position individually. The base of a vessel was found to be formed in other ways as well as that described by Meyerowitz; by hollowing a lump of clay, by smoothing the walls of the pots inwards after shaping the body, and by adding clay to the finished

body and shaping it to close the opening at the bottom. The Tlaung potter used the spiral technique and a Fokeng potter moulded entirely from the lump. These variations in technique are to be expected among a mixed group of people. Despite this, the appearance of all pottery of Basutoland is much the same, and it is impossible to distinguish the pottery of one tribe from that of another.

The most typical South Sotho shapes are: large wide-mouthed vessels, bag-shaped, inverted bag-shaped and spherical pots with curved, everted necks formed with a poorly-defined point of inflection, smaller neckless barrel-shaped pots, and pedestal-based beakers. There are, however, numerous minor variations of these shapes and of the type of rim and base. A sub-carination is a fairly common feature.

South Sotho pottery has a characteristic finish; either smooth and well burnished, or matt, and generally the colour of the fired clay, although potters know how to blacken their wares and sometimes do so. Decoration is very simple and seldom exceeds more than the application of ochre over the body surface, or the colouring of the rim of a vessel, except on beakers and small pots used for drinking, or for porridge. From Meyerowitz's photographs and Walton's sherd finds it would seem that decoration was more plentiful and varied in the past.

Pottery is used mainly in the preparation, storing and drinking of beer and for storing water; food bowls are now rare. It was found that although dialectal forms of the same basic terminology are used throughout the country, like vessels were not always given the same names.

B. South Sotho in East Griqualand (undifferentiated)

SECTION I—FIELD

On a field trip to Mount Ayliff and Matatiele in April 1961, many South Sotho were interviewed and some potters were visited; although no demonstrations of the whole process were given, one potter at Mount Ayliff showed the writer her method of shaping.

Technology

The following information was obtained during the field trip.

Potters: The potters are women who specialize in the manufacture of pottery.

Materials: A black river clay mixed with ground potsherds and kneaded with water until plastic was used by two potters. The addition of potsherds to the clay was described by most informants.

Tools

1. *As a support on which to build:* a flat stone (Mount Ayliff), a plank (Pontseng, Matatiele), a piece of iron (ditto).
2. *As smoothers:* a knife blade (Pontseng, Matatiele).
3. *For decorating:* (i) for incised designs—implement with sharp point

(Mount Ayliff); (ii) for stamped designs—the handle of a knife (Bethal School, Matatiele); (iii) for burnishing—a smooth stone (Mount Ayliff).

Technique: At the demonstration the potter started work with a ball of clay, which she hollowed out with her middle finger, smoothing up the walls so formed until they were fairly thin and of even thickness. The pot was increased in height by the addition of lumps of clay, of no particular size or shape, which were pressed into position from the inside of the vessel. The rim was flattened with the thumb.

None of the descriptions by other informants tallied with this method. In all other cases the base of the vessel was said to be added after the upper section had been built. Rolls of clay formed between the palms of the hands were used to build the pots, which are shaped by applying pressure with one hand inside the vessel while supporting the wall on the outside with the other.

Drying: The times given for drying pottery before it was fired varied from two days, in the sun but out of the wind (Matatiele), to two weeks indoors for very large pots (Mount Ayliff).

Firing: One group of potters, at Mount Ayliff, said that each pot to be fired was placed on a sherd in hot ashes, and completely covered with more sherds and a heap of dung. Firing was said to take about an hour. A second group dug a hole, which they lined with dung. Two pots were laid on their sides, mouth to mouth, and covered with another layer of dung. No sherds were used by these potters, nor was any dung placed inside the vessels. Dung is also used as a fuel in the Matatiele district and the method of firing is the same as that practised by the second group of potters at Mount Ayliff.

No further information in this section.

Pottery forms, names and uses

POTS

1. WITHOUT NECKS

(a) Large almost straight-sided wide-mouthed vessels. Height about 60 cm. Undecorated or decorated with band of stamped impressions around the mouth. (Mount Ayliff).

Name: *pitsa* (field).

Use: for making and storing beer (ditto).

(b) Barrel-shaped pots with slightly thickened rims and flattened bases. Height about 20 cm. Decorated with graphic design. (No. 91, SAM 8453, Mount Ayliff).

Name: *mapotjwana* (museum records).

Use: for drinking beer; handed around a number of people (ditto).

2. WITH NECKS

(i) *Upright*

Inverted bag-shaped pots, with curved, upright necks formed with poorly-defined point of inflection, rounded rims and flattened bases. (No. 104, SAM 8449, Matatiele)

Name: *lefiswana* (museum records).

Use: for beer (ditto).

Decoration

Pottery was decorated with simple stamped and triangular incised and grooved designs. The use of graphite and ochre was seen on the pottery made by a group at Mount Ayliff.

System of distribution

It was learnt during the field trip in 1961 that there were large numbers of itinerant South Sotho potters in the Mount Ayliff, Mount Frere and neighbouring districts who specialized in the manufacture of pottery for sale to the local Nguni peoples. Local trading stores buy pottery from these specialists for sale both to Bantu households and to tourists. In the Matatiele district, at the homesteads and schools visited, it was learned that there were a number of South Sotho potters living in the neighbourhood who sold their wares. There is still a demand for pottery in spite of the availability of other more durable utensils, as it is more suitable for the storing of beer and porridge, which remain cool and fresh in these containers.

No further information in this section.

SECTION II—LITERATURE

No information in this section.

CONCLUSION

Among the South Sotho living in this area there are a large number of women potters, some of them itinerant, who have a good market for their wares, among their own people, the Nguni tribes and tourists. Very often pottery was a family concern.

They use two techniques: moulding from the lump with the addition of lumps of clay to build the vessel to the required size (Mount Ayliff), and the ring technique (Matatiele), with the completion of the base last. This latter method is used by some Hlubi in the same district, and by some South Sotho in Basutoland. The method of starting from a moulded lump is used by some Natal Nguni and by some South Sotho, both of whom build the vessel up with rolls of clay.

South Sotho terminology is used, and although pottery was made for sale to Nguni, it was South Sotho in style, but had more decoration than pottery in Basutoland today.

C. South Sotho in Herschel District

(a) Fokeng

SECTION I—FIELD

Demonstrations of making and firing pottery were attended at Basuto Hill, Sterkspruit, in November 1961.

Technology

The following information was obtained from the potter and her family.

Potters: The potters are women who specialize in the manufacture of pottery for sale, both to other South Sotho and to Nguni families in the district. Pottery is said to be taught at South Sotho initiation schools.

Materials: A black, finely ground clay is mixed with ferrocrete/calcrete picked up off the roads by the potters. The raw materials are ground together on a grinding stone, the correct amount of filler being judged by the appearance and texture of the mixture. Too much filler is said to cause the pot to sag during building, but the correct amount prevents cracking during firing. The dry material is mixed with water and worked until it is the required consistency.

Tools

1. *As a support on which to build:* a flat piece of stone.
2. *As smoothers:* half a pair of sheep shears.
3. *For decorating:* (i) for stamped impressions—pumpkin pips; (ii) for graphic designs—a matchstick; (iii) for burnishing—a smooth stone.

Technique: The potters work indoors. The pot is started with a flattened lump of clay which forms the base. The lower section of the walls is built up with pieces of clay of no particular shape or size, which are smoothed together both on the inner and outer surfaces. As the vessel grows the clay is added in rolls to the inner surface of the wall, and squashed and smoothed into position. A great deal of care is taken in smoothing and shaping the vessel, the clay being kept very wet. The rim of the pot is flattened with the thumb.

After a short period of drying, usually a day for small pots, the pot is removed from the support and the base is smoothed and finished.

Drying: The length of time that a pot takes to dry depends upon its size. Drying takes place indoors. A piece of aloe (*khalane*) is put into the vessel during the drying period to prevent bad luck.

Decorating: Applied decoration is carried out, after a period of drying, before firing. The potter stated that the red clay (*roratsi*) used for decorating the walls of the hut is sometimes used to colour pottery; it is applied very wet when the pot is dry. To blacken a pot deliberately it is smoked in a fire made by burning a bush which gives a particularly smoky fire.

Firing: Firing is best done in the early morning or late afternoon. Clear weather is necessary. On the afternoon of the demonstration the weather had been threatening but had cleared up. The potter started preparing for the firing at five o'clock (Plate XVI). A circle of stones was placed in a sheltered spot and a floor of dung cakes placed within the circle with a few twigs for kindling. A small pot (*nkhwane*) was put upside down in the centre and a large pot (*leriswana*) over it. The surrounding wall was then built up vertically, more twigs were placed around the pots and dung cakes were packed round them. A small piece of aloe was put into the fire for luck. The fire was started from a grass spill taken from a small fire started outside the hearth, and the space between the pots and the shelter was entirely filled with dry dung. As the

fuel burned it was pressed down and more dung heaped on top. The fire was fanned with an enamel basin and the potter complained that there was not enough wind to keep the fire burning. For an hour the potter tended the fire, keeping the pots covered with dung and fanning and poking the fire alternately. Having emptied the last of a second large sack of unprepared dung over the fire the potter left it to burn itself out. The following morning when the pots were removed, the ashes were still hot, although the potter said the fire had stopped burning between half past seven and eight o'clock. The small pot had turned black, which the potter attributed to too much fire.

Sealing/Testing: Beer-scum is smeared on vessels to protect them from the wind when they are being transported. They are said to be watertight without it.

Mending: Tar and cement are sometimes used to mend cracked pots.

Pottery forms, names and uses

BOWLS

I. WITHOUT NECKS

(i) *Open-mouthed*

Large open-mouthed bowl with cut rim and flattened base. Height 25-30 cm. Smeared with beer-scum. (No. 100, SAM 8521, Basuto Hill, Herschel)

Name: *lefiswana* (*ingayi*; Xhosa) (field).

Use: no record.

POTS

I. WITHOUT NECKS

(a) Very large, straight-sided wide-mouthed vessels. Sometimes half-buried in floor of hut. (Basuto Hill, Herschel)

Name: *pitsa/setlottlelo* (Basuto Hill).

Use: for brewing beer (ditto).

(b) Large, wide-mouthed, straight-sided pots with cut or rounded rims and flattened or rounded bases. Height about 55 cm. Undecorated. (Plate XV No. 35, SAM 8559, Basuto Hill, Herschel)

Name: *leriswana* (*nkanjana*; Xhosa) (Basuto Hill).

Use: for making beer (ditto).

(c) Large narrow-mouthed barrel-shaped pots with cut or rounded rims and flattened or rounded bases. Height about 47 cm. (Plate XV No. 34, SAM 8526, Basuto Hill, Herschel).

Name: *lefiso* (*lephiso*; Hlubi) (Basuto Hill).

Use: for storing beer (ditto).

(d) Wide-mouthed barrel-shaped pots with cut rims and flattened bases. Height about 25 cm. Undecorated. (Basuto Hill)

Name: *sehwana* (i.e. calabash) (Basuto Hill).

Use: for milk (ditto).

(e) Narrow-mouthed barrel-shaped pots with cut rims and flattened bases. Height about 20 cm. Undecorated. (No. 90, SAM 8671, Basuto Hill)

Name: *nkhwana* (Basuto Hill).

Use: no record.

2. WITH NECKS

(i) Upright

(a) Spherical, narrow-mouthed pots with upright necks formed with poorly-defined point of inflection. Height 30–37 cm. (Basuto Hill, Herschel).

Name: *nkho* (*ingayi*; Hlubi) (Basuto Hill).

Use: for beer (ditto).

(b) Inverted bag-shaped or barrel-shaped pots with upright necks formed with poorly-defined point of inflection, cut rims and flattened bases. Height about 20–30 cm. (No. 97, Basuto Hill; No. 87, SAM 8522, Basuto Hill)

Name: (i) *nkhwana* (*ingqazana*; Xhosa) (Basuto Hill); (ii) *pitsa* (field).

Use: (i) for beer; (ii) for porridge (field).

BEAKERS

Wide-mouthed spherical and sub-carinated beakers with pedestal bases and cut or rounded rims. Height 15–20 cm. Decorated with graphic design and colour. (No. 82, SAM 8533, and 85, SAM 8525, Basuto Hill)

Name: *mopotjwane* (*mkirane*; Hlubi) (field).

Use: for drinking beer, or porridge (ditto).

MISCELLANEOUS

Ashtrays (*i-ashtray*). These are made for sale at trading stores.

Decoration

Only the drinking vessels seen were decorated with graphic designs; other vessels had a plain finish, the fine ware being burnished.

System of distribution

Pottery is widely used in the Herschel district, where the S. Sotho potters make sufficient pottery to fulfil the needs of all buyers, Xhosa, Hlubi and S. Sotho. At a number of homesteads visited it was learned that the pottery in use there had been bought from Basuto Hill.

Taboos and practices in connexion with pottery manufacture and use

1. No men are allowed near the fire during firing.
2. A piece of aloe placed in a drying pot and in the fire brings good luck.
3. If firing is done in the morning, it must be started before sunrise or hail would result.
4. Very large beer pots are bound with a strengthening thong to prevent the beer in it from turning sour if a relative should die.

SECTION II—LITERATURE

No information in this section.

CONCLUSION

Most of the pottery used in the Sterkspruit district of Herschel is made by South Sotho women and a great deal of that seen was said to be made at Basuto Hill, by a Fokeng specialist. This potter built her vessels with a modified ring technique, starting with a flattened pad of clay as the base of the vessel. The only instance of anything like a slip recorded anywhere in Southern Africa during the investigation came from the Herschel district, and is known to have been used by Fokeng.

The range of pottery made consists of very large wide-mouthed pots, pots with and without necks, and beakers, all in various sizes. Decoration is uncommon and the finer ware is generally only lightly burnished. Both Sotho and Nguni pottery terms are used, as the Hlubi and Xhosa people also use this pottery.

(b) **South Sotho** (undifferentiated)

SECTION I—FIELD

Technology

The following information was obtained from informants in the Herschel district.

Potters: Women specialize in the manufacture of pottery for sale.

Materials: The clay is mixed with ferrocrete/calcrete picked off the road surface.

Tools: No information.

Technique: A potter was seen starting a vessel by joining two semicircular pieces of clay which she had placed opposite each other on the support, and smoothing the clay upwards to form the walls of the pot. The base was filled in when the pot was dry. (Mrs. Colbert, verbal information) Potters visited at Mdlokovana were said to use the same method as the Fokeng potter at Basuto Hill (p. 122).

Drying: No information.

Decorating: Ochre is applied to drinking vessels in a very liquid form before firing (No. 77). Burnishing with a smooth stone gives a very shiny finish.

Firing: Too hot a fire causes the vessels coloured with the above solution of ochre to crack. An informant from whom a pot was bought explained that the vessel was black inside because the smoke had got into it when the pot was being fired; it had been placed upside down on a number of stones and covered with dung.

Sealing/Testing: The surface of a large number of vessels was smeared with beer-scum after firing; this was said not to be necessary for the success of the

pot by some informants. According to one person interviewed new pots should only be half filled at first.

No further information in this section.

Pottery forms, names and uses

BOWLS

1. WITHOUT NECKS

(i) *Open-mouthed*

Medium-sized, wide-mouthed bowl; undecorated (Hlubi homestead, Herschel).

Name: likhamba (Hlubi) (field).

Use: no record.

POTS

1. WITHOUT NECKS

(a) Spherical pots with thickened rims and flattened bases. Decorated. Height about 28 cm. (No. 72, SAM 982, Herschel, Thembu household)

Name and use: no record.

(b) Barrel-shaped pot with thickened rim and flattened base. Height about 17 cm. (No. 74, SAM 982, Herschel, Thembu household)

Name: no record.

Use: for cooking (museum records; judging by shape, this is unlikely).

(c) Small sub-spherical pot with thickened rim and flattened base. Height about 12 cm. Decorated. (No. 76, SAM 8563, Mdlokovana, Herschel)

Name and use: no record.

(d) Narrow-mouthed barrel-shaped pots with rounded or cut rims and flattened or rounded bases. No decoration. Height about 20 cm.

Name: nkho (field).

Use: for beer (ditto).

(e) Sub-carinated pot with thickened rim and projecting base. Height about 15 cm. Decorated with stamped design and burnished graphite. (No. 71, CAM 33.820, Herschel, Cape).

Name and use: no record.

2. WITH NECKS

(i) *Upright*

(a) Bag-shaped pots with upright necks formed with poorly-defined point of inflection, thickened rims and flattened bases. Height about 27 cm. (No. 102, SAM 8524, Telle Bridge, Herschel)

Name: nkho (*ingayi*; Nguni) (field).

Use: no record.

(b) Sub-carinated pot with upright neck formed with poorly-defined point of inflection, cut rim and cut base. Height about 30 cm. Undecorated. (No. 103, SAM 8536, Majuba's Nek, Herschel)

SOUTH SOTHO

Name: nkho (ingayi; Nguni) (field).

Use: for beer (ditto).

BEAKERS

Pedestal-based beakers (Nos. 77, SAM 8464, Tjyindini, and 84, SAM 8562, Mdlokovana, both Herschel). Height about 15–20 cm. Decorated with ochre, boot-polish and stamped designs.

Name: mpotjwana (mokirane; Hlubi) (field).

Use: for drinking.

Decoration

Most of the pottery seen had no decoration, with the exception of some rims coloured with paint. Vessels made at a family pottery factory at Mdlokovana, Herschel, were very well finished, with a high burnish, and polished with boot-polish in addition. These vessels were decorated with stamped designs made with a small triangular stylus.

One of the pots, decorated round the mouth with triangles patterned with grooved lines, is coloured with red ochre over the rest of the body.

Fine ware is generally burnished, and in a few cases the use of ochre was seen. A drinking vessel is decorated with a 'slip' of red clay.

System of distribution

All of the pottery observed in use in this district was made by South Sotho potters, and a great deal of it was said to have been bought at Basuto Hill. The potters interviewed brought their wares to the nearest store and bus-stop, where they would spend some time selling them and taking orders. The vessels were paid for in cash, the prices varying with the size of the vessel; large beer-brewing pots cost up to R1.00 (10s.) and small drinking vessels 10–15 cents (1s. to 1s. 6d.).

Although South Sotho pottery was used throughout the district, Nguni families used their own pottery terms.

No further information in this section.

SECTION II—LITERATURE

No information in this section.

CONCLUSION

South Sotho potters in Herschel have a large market for their goods as the Nguni peoples of this region no longer make their own pottery but buy from them. The ring technique is the most common, but the typical Tswana technique of building from the widest diameter was also described by an informant.

Vessels of the same type as those of Fokeng ware in this district are made, as well as better quality ware decorated with graphic designs, given a very high burnish, and sometimes finished off with boot-polish. The latter is made expressly for sale in the cities.

The use of a slip-like application was noted on a few beakers of undifferentiated South Sotho manufacture in this district.

No outside influence was noted.

D. South Sotho in North-west Cape (undifferentiated)

SECTION I—FIELD

A South Sotho potter from Quthing, Basutoland, living at Matsheng in the Taung district was interviewed.

Technology

The following information was obtained from the potter at Matsheng.

Potters: The potter had been taught how to make pottery by her mother. She made it for sale as well as for her own use.

Materials: The potter collected a suitable clay from one of the pans near the village. She dug it dry and either crushed it in a mortar with an iron or wooden pestle, or ground it on a grinding stone. The material was then sieved and only the finest, which passed through the mesh, was mixed with water for use. A filler was added.

Tools

1. *As a support on which to build:* a flat stone, a lid of a cooking-pot.
2. *As a smoother:* the rib of an ox.
3. *For decorating:* (i) for graphic designs—a stone; (ii) for stamped designs—a stone; (iii) for burnishing—a stone.

Technique: The potter works indoors and starts moulding the pot at its widest diameter. It is started and built up with rolls of clay, a number of which are joined to form each ring. The base of the pot is built on to the upper section when it has dried for a short while.

Drying: Pots are stored indoors, and covered with dry cloths for about two weeks before firing. The weather conditions affect the drying time; very great heat causes the pots to dry too rapidly and to crack.

Decorating: Ochre (*letsoku*) may be applied to pots after drying and before firing. Graphic designs are carried out while the pot is still wet. Grooved lines and stamped impressions were seen.

Firing: Sunrise and sunset are the best times for firing. If one pot is to be fired it is placed upside down on a level stretch of ground; if more, they are placed mouth to mouth on their sides, the important point being that the fire should not be allowed inside the pots. Dry cow-dung is used as a fuel. It is packed around the pots and held in position with stones. The pots are left in the fire until it dies; they become red with black patches. Not many pots crack during firing.

Sealing/Testing: No information.

Mending: *boka*, a material dug from the ground, is used for mending cracks (cf. pp. 110 and 115).

Pottery forms, names and uses

A. BOWLS

1. WITHOUT NECKS

(i) *Open-mouthed*

Large bowls (described by potter, Matsheng).

Name: mohanjana (Matsheng).

Use: for cooling beer after first cooking, before fermenting (ditto).

POTS

2. WITH NECKS

Pots with upright neck formed with poorly-defined point of inflection.

Undecorated. (Matsheng)

Name: lehiswana (Matsheng).

Use: for beer or water; also used to transfer beer from large pot into drinking vessel. (ditto)

BEAKERS

Pedestal-based beakers. Decorated. (Matsheng)

Name: mpotswana (Matsheng).

Use: for drinking (ditto).

MISCELLANEOUS

No description.

Name: moêta (Matsheng).

Use: for making beer and holding it when strained (ditto).

Decoration

Among the vessels seen only the beakers were decorated, both with ochre and a design outlined with grooved lines and patterned with stamped impressions.

System of distribution

Pottery is bartered by specialists for kaffir-corn or mealies.

No further information in this section.

SECTION II—LITERATURE

No information in this section.

CONCLUSION

A South Sotho potter from Quthing, living among the Tswana in the Taung district, uses the ring technique in the manufacture of her ware, which she builds from the widest diameter to the mouth, completing the base last. This is in part like the Tswana technique. She specializes in the manufacture of pottery utensils for her own domestic use and for sale to her neighbours.

From the description of the pottery given by the potter, and the vessels

seen, it appears that most of her ware is similar in appearance to that used in Basutoland. The pottery terminology is a mixture of Tswana and Sotho dialects. Only beakers were decorated. Pots cracked in the fire were mended.

SOUTH SOTHO—DISCUSSION

South Sotho women have long had a reputation for their skill in the manufacture of pottery. Not only did they make a traditional ware of high quality but showed great ability to imitate foreign wares. Today, the South Sotho are still known for their pottery, which among many of the women has become a source of income. Pottery is taught at schools, and some potters learn from their mothers. In the Transkei, in particular, South Sotho potters travel from place to place making pottery for Nguni tribes who no longer make their own. In Herschel, the South Sotho inhabitants supply Nguni with earthenware domestic utensils. South Sotho pottery, both utensils and animal figures, is frequently seen for sale in large cities, and a potter interviewed at Butha Buthe had a contract with a Durban agent for her wares.

The techniques used by the South Sotho are mainly variations of the ring technique, sometimes combined with moulding from the lump. South Sotho potters do not form distinct rings of clay before joining them to the vessel wall, as do the Shona, but attach each piece of clay immediately after rolling or forming it into a lump of the required size. Individual variations cannot be attributed to any particular tribe. Some methods that are also used by Cape and Natal Nguni (ring and moulding from the lump), Tswana (building from the widest diameter), and Swazi (coiling), were described by informants.

Pots cracked during firing were frequently mended for sale, which was not accepted practice among Nguni and Tsonga.

Although a number of South Sotho fire their pots in an open fire, most of them build a rudimentary 'kiln' with stones. This method is not practised by any other Bantu potters.

It is not possible to distinguish any of the pottery types as being typical of any of the tribal groups. The main types appear to be evenly distributed throughout Basutoland and are also made by South Sotho potters in other regions.

The range of types made is small and consists of large, straight-sided pots, medium-sized pots with everted or upright necks, barrel-shaped or sub-carinated neckless pots and beakers which are mainly pedestal-based. These latter appear to be characteristic of the South Sotho.

Modern South Sotho ware is not much decorated, but sherds of pottery found in the areas inhabited by the South Sotho in the past show a large number of decorative techniques many of which differ from those practised today. Synthetic decorative materials are replacing traditional natural ones. It is interesting to note that the only decorative technique found in Southern Africa resembling the use of a slip is used by South Sotho of Herschel.

In conclusion it can be said that South Sotho pottery is easily recognizable

although there is a wide range of types, not all of which are domestic ware; that the same range of domestic vessels is made by most South Sotho potters, whatever their tribe; that this range has been modified by contact with the European, which may also account, through teaching methods, for some uniformity, and food-bowls are no longer made; and lastly, that graphic and plastic decorative techniques, used in the past, are now seldom seen.

32. WEST TSWANA

The following tribal groups form the West Tswana subdivision of the Western Sotho (Van Warmelo, 1935). In some cases nothing is known of their pottery techniques, but examples of their ware have been studied. Also included in this section are the Sasura, Kgalagadi and Kalanga people, who although not Tswana themselves, live among them.

(a) **Thlaping**

SECTION I—FIELD

No potters of this group were visited.

Technology

No information.

Pottery forms, names and uses

BOWLS

2. WITH NECKS

(i) *Upright*

Small spherical bowl with neck formed with poorly-defined point of inflection, flattened rim and rounded base. Height 12.5 cm. Undecorated. (No. 107, Pitt R., 489, collected by Burchell)

Name and use: no record.

POTS

2. WITH NECKS

(ii) *Everted*

(a) Sub-spherical pots with short straight necks formed with well-defined point of inflection, cut rims and rounded bases. Height 25–30 cm. Decorated. (No. 108, SAM 1968, Bechuanaland)

Name: *nkgwana* (museum records).

Use: for serving beer (ditto).

(b) Pot with short straight everted neck formed with well-defined point of inflection, cut rim and rounded base. Height about 30 cm. Decorated graphic design and colour. (No. 109, SAM 653, Langberg, Bechuanaland).

Name: *nkgwana* (museum records).

Use: for serving beer (ditto).

Decoration

The three examples of Thlaping pottery seen are decorated by the application of ochre, lightly burnished, either over the entire outer surface of the vessel or in rough designs. The most elaborately decorated pot (No. 108) has a wide band of fairly evenly spaced zigzag lines, both grooved and consisting of deeply stamped impressions made with a very pointed stylus. Graphite, ochre and a white powder have been used to colour the upper section of the pot.

System of distribution

Although no Thlaping potters were interviewed during the survey, it was learnt that there were some living at Modimong, 7 miles north of Taung. A South Sotho potter interviewed at Matsheng, in the Taung district, stated that she made pottery for sale to neighbours who placed orders with her. She used a Tswana rather than South Sotho technique (p. 129). There did not appear to be much pottery in use in the district.

No further information in this section.

SECTION II—LITERATURE

Technology

The following facts are recorded by Burchell (1822-4: 418).

Materials: Clay was well-kneaded and mixed with ashes and chopped grass.

Firing: Pottery was burnt hard but not glazed or vitrified.

No further information in this section.

Pottery forms, names and uses

BOWLS

1. WITHOUT NECKS

(i) *Open-mouthed*

Straight-sided bowl, with rounded base. Capacity one and a half gallons. (Burchell, 1822-4: 32)

Name: no record.

Use: for cooking (Burchell, 1822-4).

2. WITH NECKS

(i) *Upright*

Sub-spherical bowl, with neck formed with well-defined point of inflection and rounded base. Height about 15 cm. Undecorated. (Schultze, 1907: 628)

Name: *seyana* (Schultze, 1907).

Use: for fetching water (ditto).

Decoration

Thlaping pottery was described by Burchell (1822-4) as being well-shaped and neatly made, but he made no mention of decoration.

No further information in this section.

THLAPING

CONCLUSION

Apart from the fact that there are still a number of Thlaping women who manufacture pottery, very little is known of the present state of this industry among them. The potters were not visited and there is no record of their techniques in the literature.

The very small range of pottery types, whether in museum collections or described in the literature, consists only of small, wide-mouthed cooking bowls, and bowls and pots with necks used for fetching water and serving beer respectively.

Decoration of these vessels takes the form of the application of ochre, burnishing and, occasionally, graphic and stamped designs.

(b) Rolong

SECTION I—FIELD

This group was not visited, and there is no information in this section.

SECTION II—LITERATURE

Breutz (1955-6: 86) in a survey of the tribes of the Mafeking district states that few of the Rolong tribes make pottery, preferring to buy what they need from Huruthse and Ngwaketse potters.

No further information in this section.

(c) Huruthse

SECTION I—FIELD

A Huruthse potter was interviewed at Mankodi, Molepolole, and another was seen decorating a pot in the Zeerust district, near the Bechuanaland Protectorate (Botswana) border.

Technology

The following information was obtained at the interview and demonstration attended.

Potters: The potters are women, who learn the art from their mothers.

Materials: The potter at Mankodi uses anthill clay mixed with an asbestos-bearing ore, both raw materials being finely stamped before they are mixed. After adding water, the potter kneads the mixture until it is the required consistency.

Tools

1. *As a support on which to build:* large vessels are built on the ground; no support.

2. *As smoothers:* rib of an ox, a piece of plank, a piece of calabash.

3. *For decorating:* (i) for graphic design—a feather; (ii) for applying colour—a feather.

Technique: The potter at Mankodi worked indoors, the one at Zeerust out of doors. Both potters make very large pots, using the same method. The

HURUTHSE

vessel is started at the widest diameter and built up to the mouth with roughly flattened pieces of clay placed in such a way that the height increases evenly. When this section has dried the potter turns it over, with assistance, and builds the lower part of the vessel on to it.

Drying: The pots are left to dry before firing.

Decorating: The potter at Zeerust decorated the upper section of the vessel both graphically and with colour before building on the base. No decorative techniques were described by the potter at Mankodi.

Firing: The pots are placed in a dung-lined hole and covered with more dung. The potter watches the firing, adding more fuel if necessary (Mankodi).

Sealing/Testing: Cooked bran or the sticky substance obtained by cooking the root of the *mogonono* is smeared over the surface of the vessel to seal it (Mankodi).

No further information in this section.

Pottery forms, names and uses

POTS

2. WITH NECKS

(ii) *Everted*

Spherical, bag-shaped and sub-carinated pots with short, straight, everted necks formed with well-defined point of inflection and rounded bases. Made in a wide range of sizes. Generally decorated with exception of very large sizes. (No. 110, SAM 8728, Zeerust, spherical; BLM H.2555, Zeerust, bag-shaped; BLM H.2554, Zeerust, sub-carinated)

Name: large size: *pitsa* (field).

Use: no record.

MISCELLANEOUS

1. Modern style carinated pot (BLM H.2561, Zeerust, Transvaal).
2. Pottery copies of European crockery such as casserole dishes, jugs and vases are very popular in the district of Molepolole. These vessels are generally coloured with enamel paint.
3. Grain stores (*sehala* and *polokelo*) are still in use, although not made today. The potter at Mankodi has two, one of which she had made in 1934. These stores of unfired clay are built in much the same way as a hut, but with thinner walls over a foundation of sticks. They are built indoors and are slightly raised from the ground on wooden poles to prevent rats, mice and other pests getting into the grain. They have a capacity of from eighteen to forty-eight bags of grain.

Decoration

Both graphic design and the application of colour are used by Huruthse potters to decorate their wares. Graphic designs take the form of incised and grooved bands, either straight or crenulate, triangles, ovals and squares. These may be hatched, cross-hatched, stippled with stamped impressions or simply

coloured with graphite or ochre. The majority of specimens seen were coloured with ochre, lightly burnished, either over the entire outer surface or above the widest diameter.

The use of store-bought paint to decorate pottery is very popular among the Huruthse in the Molepolole district. An entire vessel may be painted both inside and out in a plain colour, blue and green being the most popular, or it may be in addition decorated with raised motifs painted white.

Generally speaking, Huruthse pottery is well-shaped, well-decorated, even-walled, thick ware.

No further information in this section.

SECTION II—LITERATURE

Breutz records the use of pottery among the Huruthse of the Zeerust (1953-4), Rustenburg and Pilansburg (1953) districts.

Technology

No information.

Pottery forms, names and uses

The following pottery types are used by the Huruthse of the Marico district (Breutz, 1953-4).

BOWLS

I. WITHOUT NECKS

No description.

Name: (i) *mothuba-tlhogo*, (ii) *potowane* (Breutz).

Use: (i) for meat, (ii) for serving food (Breutz).

POTS

No description.

Name: (i) *nkgo/tsaga*, (ii) *nkgwane*, (iii) *pitsa/pitsana* (Breutz).

Use: (i) for beer, (ii) for water, (iii) for cooking (Breutz).

No further information in this section.

CONCLUSION

Pottery is still made and used among the Huruthse. The potters are women specialists who learnt the art from their mothers and who make vessels for sale as well as for their own domestic use.

Both large and small vessels are built from the widest diameter up to the mouth, the base being completed with additional clay after the upper section has dried for a while. The pots are fired in a hole in the ground.

A very small range of pottery types is made, consisting only of small food-bowls and of pots with short everted necks made in a variety of sizes. Vessels are sometimes sub-carinated. A selection of pottery made in imitation of Western utensils, such as casseroles, jugs and vases, has also been made by Huruthse potters.

Decoration is either carried out with graphic designs coloured with graphite and ochre, or else by painting the entire surface with enamel paint. This latter and modern pottery shapes are the result of contact with trade goods.

The above information applies to the Huruthse of Bechuanaland (Botswana); although it is known that the Huruthse of the Transvaal use pottery very little is known of their wares and nothing of their techniques.

(d) **Ngwaketse**

SECTION I—FIELD

A demonstration given by a potter at Moswaana Cattle Post on the Lobatsi-Kanye road was attended, and the potter questioned.

Technology

The following information was obtained at the demonstration and interview.

Potters: The potters are women, some of whom learn the art from their mothers. There are many potters in the Kanye district.

Materials: The potter fetches her own raw materials from deposits far from the cattle-post. A brown and a grey clay are mixed to obtain a material of the correct consistency. The two substances are pounded before they are mixed, a preponderance of the grey clay being used. Water is added to the dry, crushed material and the mixture kneaded. The prepared clay may be either stored or used immediately.

Tools

1. *As a support on which to build:* the lid of an iron cooking-pot placed upside down on a tin forms a support the height of a small table, at which the potter sits on a chair.

2. *As smoothers:* for outer surface—a smooth, shaped wooden tool (*legopo:* a rib).

3. *For decorating:* (i) for incised designs—a knife; (ii) for stamped impressions—a stick; (iii) for burnishing—a smooth stone.

Technique: The potter started moulding the vessel from the lump increasing the height by the addition of rolls of clay to the basic form. The everted neck was shaped with the hands and a piece of wood, and the rim cut with a knife. The base was finally shaped when the vessel had dried slightly and was cut off the support.

According to the interpreter this method was used only for small vessels, large ones being built from the widest diameter up to the mouth then inverted and completed to the base.

Drying: A short drying period of about twenty-four hours was necessary between shaping and firing.

Decorating: Graphic decoration was done after shaping, and colour applied a few hours later. The outer surface is sometimes rubbed with animal fat before the colour is applied. Ochre is bought in the lump from pedlars who obtain

it from deposits in the Kalahari. It is ground, mixed with water and applied with the finger. The black material is said to be manganese obtained from Kgwakgwe mine, near Kanye. It is similarly prepared and applied. Burnishing completes the process.

Firing: Pots are placed in a specially dug hole about 3 feet deep, and covered with dung. The fire is lit in the evening and allowed to burn itself out. The pots are removed the following morning. Breakages are caused by too great a heat.

Sealing/Testing: Porridge is cooked in new pots to seal them.

Mending: No information.

Pottery forms, names and uses

POTS

2. WITH NECKS

(ii) *Everted*

Spherical and inverted bag-shaped pots with short, straight, everted necks formed with a well-defined point of inflection, cut rims and rounded bases. Made in a full range of sizes. Decorated with ochre and sometimes graphically. (No. 111, SAM 8736; No. 112, SAM 1168; No. 113, UCT 38.48; No. 114, SAM 8731; No. 115, UCT 38.49; No. 116, SAM 1168, Kanye)

Name: large size: *tatolela*; medium and small size: *ngwana* (field).

Use: large size: for brewing beer; medium size: for storing beer and water; small size: for drinking (field).

Decoration

The use of ochre as a decorative material is very common. The outer surface of a vessel is coloured and burnished from the mouth to a point approximately two-thirds of the way to the base. Graphic decoration takes the form of incised patterns, either straight bands patterned with a triangular design (No. 113) or bands of ovals (No. 114) coloured with ochre or manganese.

A shiny area below the region of colour, probably due to the application of animal fat, referred to by the potter, was seen on a number of vessels.

Ngwaketse ware is on the whole well formed and of even thickness. It is comparatively heavy and fairly well fired.

System of distribution

The potter interviewed made large amounts of pottery which she took as far afield as Gaberones and Mafeking to sell. Pottery was made while she was staying at the cattle-post. This seems to be the general practice as a batch of about twenty pots, of all sizes, made by a Ngwaketse potter of Kanye was seen for sale at Lobatsi station. The potters pack their wares in sacking and travel with them, either by bus or train.

No further information in this section.

SECTION II—LITERATURE

Technology

No information in this section.

Pottery forms, names and uses

MISCELLANEOUS

Stow (1905) describes the use of large grain stores with a capacity of two hundred gallons and more.

No further information in this section.

CONCLUSION

There are still potters among the Ngwaketse; they are women, most of whom learnt the art from their mothers and some of whom make large quantities of pottery, mainly for sale.

Small vessels are moulded from the lump and large ones from the widest diameter up to the mouth, the clay for the base being added and shaped after a period of drying. Firing takes place in a hole dug in the ground.

Most of the vessels are similar in type and are made in a range of sizes. The pots are spherical or inverted bag-shaped and have short, straight, everted necks, formed with a well-defined point of inflection. These vessels are used for preparing, storing, serving and drinking beer and as water containers.

Most pottery is decorated with red ochre applied over the upper section of the outer surface and may in addition have a simple graphic band design on the body just below the neck.

Contact with European civilization does not appear to have affected either the shape or decorative style of this pottery.

(e) **Kwena**

SECTION I—FIELD

A Kwena potter at Ntloedibe village, Molepolole, was interviewed and the wife of the Kwena Chief showed the writers her range of pottery utensils.

Technology

The following information was obtained from the potter interviewed.

Potters: Potters are women specialists who practise the craft as a means of supplementing the family income.

Materials: The materials used by the potter were a clay collected at Dithejwana, about 10 miles away, and an asbestos-bearing ore. Each of these was pounded separately, mixed together in certain proportions and made into a 'dough' by the addition of water.

Tools

1. *As a support on which to build:* an enamel basin.
2. *As smoothers:* a piece of wood.

KWENA

3. *For decorating*: (i) for graphic designs—a grass stem; (ii) for burnishing—a stone.

Technique: Pots are started at the widest diameter and shaped to the mouth. They are turned over after a short period of drying and the base is completed. The actual method of building is to place a number of flattened pieces of clay in a circle and to smooth them together to form a cylinder, which is then shaped as required. The number of pieces of clay required at the start varies with the size of the vessel; two are enough for the smallest pots. After shaping, the vessel is given a final smoothing and is burnished.

Drying: Small pots need to dry for at least two days, the large sizes take about a week. They are left to dry in a sheltered spot indoors if it is windy, but otherwise out of doors in a shady place. Wind and sun cause the clay to dry too quickly and so to crack.

Decorating: Graphic decoration is done while the clay is damp; and ochre is applied before firing when the vessel is almost dry. The ochre is ground, mixed with water and applied with a piece of cloth. The potter at Ntloedibe mentioned a black material, presumably either graphite or manganese, which was sometimes used for decoration, after firing. This material is now difficult to obtain.

Firing: The potter digs a hole about 2 feet 6 inches deep into which she puts the pots, on a layer of dry cow-dung. A covering of tin is placed around the vessels to prevent the formation of black marks and dung is packed around this. The fire generally burns from six to ten o'clock in the evening but the pots are only removed the following morning.

Sealing/Testing: Several alternate methods of sealing were given:

1. Pounded melon seeds soaked in water are used to wash each vessel both inside and out.

2. Milk, if available, is sometimes used in the same way.

3. A handful of kaffircorn bran is rubbed over the pots both inside and out. The vessel is washed before use.

Mending: A large beerpot seen at Molepolole was mended with *motu* or *boka*, which was described as the moisture from a particular bulb mixed with fat.

Pottery forms, names and uses

POTS

2. WITH NECKS

(ii) *Everted*

Spherical and sub-spherical pots with short, straight, everted necks formed with well-defined point of inflection, and rounded bases. Made in a wide range of sizes. Very large sizes undecorated; others decorated with colour.

Name: very large sizes: *tsaga/tatolela/tshekega*; large sizes: *nkgo*; medium sizes: *nkswana*; small sizes: *sejana* (field).

Use: very large sizes: for making beer; large sizes: for storing beer; medium sizes: for serving beer or making sour porridge; small sizes: for drinking (field).

MISCELLANEOUS

A large range of pottery vessels of modern shape, such as vases, jugs, casserole dishes. These vessels were painted, mostly lime green, gold and yellow, and ochre was sometimes seen on the same vessel (Kwena Chief's place, Molepolole).

Decoration

The majority of traditional Kwena vessels seen were decorated with ochre only. The modern ware which they use is decorated with enamel paint. No noteworthy designs were seen although potters mentioned tools for graphic decoration.

System of distribution

A number of pottery specialists are still to be found among the Kwena. Pottery is made to order and sold for cash. In the past a system of barter was practised; a vessel was exchanged for the amount of grain it could contain. In the days when an ox was worth about R7.00 (£3 10s.), one was accepted in exchange for a very large beer-brewing pot.

In Molepolole pottery utensils are very seldom used now for fetching water although they are used for storage. Buckets and paraffin tins have replaced pottery for fetching water on account of their durability.

The Kwena Chief's wife said that many of the Kwena inhabitants of Molepolole bought pottery from Kgalagadi potters, who lived in the desert and brought their wares into town for sale. A number of utensils at the Chief's home was decorated with an unmistakably Kxalaxadi design.

No further information in this section.

SECTION II—LITERATURE

Technology

The following information is recorded by MacDonald (1940), who made a study among the Kwena of Tampsstad, 15 miles north-east of Groot Marico and of Molepolole.

Potters: The potters are women who practise the art for extra income.

Materials: The clay is mixed with water and an equal amount of a particular soft stone, which is crushed. The mixture is well kneaded until it is the required consistency.

Tools

1. *As a support on which to build*: a potsherd, a plate, a dish, a flat stone, sometimes the potter works on the ground, with no support.

2. *As smoothers*: (i) for inner surface—a spoon; (ii) for outer surface—a piece of plank.

3. *For decorating*: (i) for incising designs—a thorn; (ii) for applying colour—a piece of cloth; (iii) for burnishing—a stone.

Technique: This is not fully recorded. The base is completed after the pot has been shaped up to the mouth, and allowed to dry for a day. The vessel is

smoothed inside a day after completing the base, when hollows in the surface are carefully filled in with clay and the vessel is burnished.

Drying: Vessels are put indoors for a week to dry before firing.

Decorating: Before firing, pots may be coloured red with a preparation made by pounding a certain soft stone and mixing the powder with water. Incised designs are carried out before firing, when the pot is still fairly soft.

Firing: A sheltered spot out of the wind is chosen for the fire. A shallow pit, wide enough for six to eight pots, is prepared, and each pot is placed mouth up on three pieces of brick on a layer of dung. All pots are filled with dry dung cakes and completely covered with more dung. The fire is usually lit in the evening and the pots are left in position overnight.

No further information in this section.

Pottery forms, names and uses

POTS

2. WITH NECKS

(ii) *Everted*

Spherical pots with slightly flattened bases and everted necks (MacDonald, 1940).

Name: large size: *nkho* (Duggan-Cronin).

Use: for storing beer (ditto).

Decoration

No information beyond that given under Decorating (above).

System of distribution

As pottery is a specialized craft there is a certain amount of trade within the group. Pots are generally exchanged for their content in grain, although a very small specimen may be expected to be filled twice or even four times. Pottery may be bartered for fowls, but money is preferred, the prices varying with the nature and size of the article (MacDonald, 1940).

No further information.

CONCLUSION

Pottery is still made by a number of Kwena women, although at Molepolole a large amount is made by the Kxalaxadi. Pots are built from the widest diameter up to the mouth, turned over and the base closed by the addition and shaping of more clay. Firing takes place in a hole dug in the ground. If any pots crack during the firing they are mended for sale.

The range of traditional pottery types is very small; most vessels are spherical or sub-spherical with short, straight, everted necks, and they are made in a variety of sizes, for making, storing and serving beer, and storing water.

Decoration was seen only on small pots, where it took the form of colouring with ochre, which was burnished.

Contact with European culture has resulted in the manufacture of copies of modern containers which are generally painted with enamel paint.

(f) **Mangwato**

SECTION I—FIELD

The Mangwato of Serowe were visited in September 1962. There were no well-known potters in the town but informants said that there were potters at Ratholo.

Technology

The following facts were obtained from a Mangwato from Ratholo from whom a Mangwato pot was bought. According to him there were a number of potters in that district.

Potters: The potters are women.

Tools

As smoothers: an ox-rib.

Technique: The pot is started with four large pieces of clay which are joined together and shaped to the mouth. The base is completed when the upper section has dried slightly.

Firing: Wood is used as a fuel and is packed both inside and around each vessel.

No further information.

Pottery forms, names and uses

BOWLS

I. WITHOUT NECKS

(ii) *Incurved*

Shallow, wide-mouthed, incurved bowl with thickened rim and flattened base. Height about 7.5 cm. Decorated with stamped honeycomb pattern. (No. 117, UCT 36.8; Schofield (1948) classes this vessel with ancient pottery)

Name and use: no record.

POTS

I. WITHOUT NECKS

Sub-spherical pot with rounded rim and rounded base. Height about 20 cm. Decorated with red ochre. (No. 118, UCT 35.128)

Name and use: no record.

2. WITH NECKS

(ii) *Everted*

(a) Large spherical pot with short, curved, everted neck formed with poorly-defined point of inflection, rounded rim and rounded base. Height about 40 cm. Undecorated. (No. 120, SAM 8757, Ratholo)

Name: *pitsa* (museum records).

Use: for storing beer (ditto).

MANGWATO

(b) Spherical, sub-spherical, inverted bag-shaped and carinated pots with short compound or curved everted necks formed with a poorly-defined point of inflection, rounded rims and rounded bases. Height 25–30 cm. Decorated with colour and graphic design. (No. 119, BWYO 2048, Serowe; No. 121, UCT 35.28)

Name: no record.

Use: for carrying water (museum records).

(c) Carinated pot with short, straight, everted neck formed with well-defined point of inflection, rounded rim and rounded base. Height 28 cm. Graphic and coloured decoration. (No. 122, UCT 35.25)

Name: no record.

Use: for carrying water (museum records).

(iii) *Inward-sloping*

Spherical pot with inward-sloping neck formed with poorly-defined point of inflection, cut rim and rounded base. Socket lid with knob. Decorated with moulded ridges and colour. (No. 123, COP G.6523, Serowe)

Name and use: no record.

Decoration

The examples of pottery attributed to the Mangwato show three types of decoration:

1. Multiple stamping in a honeycomb pattern was used on a small bowl with a matt brown finish, of a type not made today.

2. Moulded vertical ridges were used on a pot of modern shape with a lid. The ridges surround the upper section of the body. Both moulded area and the rim are coloured with ochre.

3. The application of red and black decorative materials in designs, sometimes outlined with incised lines. The red is ochre, the black either graphite or clay.

No further information in this section.

SECTION II—LITERATURE

No information.

CONCLUSION

Very few Mangwato potters are found today, none was known of in Serowe, where the majority of the population is Mangwato, but according to informants there are a few women potters at Ratholo. These potters were said to build their vessels from the widest diameter, completing the base last, as do most other West Tswana potters.

Four types of pottery were seen in the range of ware attributed to the Mangwato: a small, shallow, incurved bowl which was classified by Schofield (1948) as Class BP₁ ware; pots with short everted necks which are of two types—spherical pots with curved everted necks and carinated and sub-

carinated pots with straight everted necks. The former are almost undoubtedly made by the Kalanga or are imitations of their ware, the latter are more likely to be Mangwato, as a short, straight, everted neck is characteristic of West-Tswana pottery. The two other types, one of which is a neckless pot and the other a pot of a modern shape, are not typical of the ware of either of these groups.

The decoration of the necked pots tends to support the suggestion that the curved everted neck is made by the Kalanga and the straight type by the Mangwato, or at least the Tswana. Pots with curved necks are decorated with graphite and ochre, and graphic designs outlined with incised lines, those with straight necks are coloured with ochre and black clay in designs similar to those found on Tlokwa and Kgatla pottery from Gaberones and Mochudi (cf. Nos. 139 and 143).

Although the pot from Ratholo was said to be made by Mangwato, this too has a curved everted neck, which suggests that these potters are also Kalanga.

No terminology is recorded in the literature, and only the term *pitsa*, a Sotho one, was given by an informant in the field.

(g) **Kgalagadi**

The Kgalagadi are believed to be of Tswana-Bushman origin (Van Warmelo, 1935).

SECTION I—FIELD

A very productive potter at Mathlwatshane, in the arid region west of Molepolole village, was visited and found decorating her wares.

Technology

The following information was supplied by the potter at Mathlwatshane.

Potters: A number of women specialize in the manufacture of pottery for sale in order to augment the family income.

Materials: The potter interviewed obtained her clay from a deposit near Dithejwane. This she mixed with an asbestos-bearing material from the same place. Both raw materials are pounded and mixed with water until the mixture is plastic.

Tools

1. *As a support on which to build:* an enamel dish.
2. *For decorating:* (i) for incised designs—a thorn; (ii) for applying colour—a cloth; (iii) for burnishing—a smooth stone.

Techniques: The pot is started at its greatest diameter by making a flat, rectangular piece of clay the short edges of which are smoothed together to form a cylinder, which is then shaped as desired. The size of the vessel is increased by the addition of rolls of clay if necessary. The base is completed four or five hours later when the upper section has dried slightly.

Drying: The vessel is put to dry outside the hut in the shade before firing, for two or three days. Sun and wind cause the clay to dry too quickly and to crack.

Decorating: Graphic decoration is done with a thorn when the clay is wet, soon after shaping. Ochre (*letsoku*) is applied on the following day. The ochre is dug from deposits in the Ngwaketse Reserve and is bought by the potter. It is prepared by pounding and mixing with water to form a paint which is then applied with a piece of cloth.

After firing, the pots are further decorated with enamel paints of different colours which are applied with a thorn within the limits of the incised design.

Firing: Pots are packed on their sides into a hole deep enough to contain them, and covered with fuel. Pieces of tin are used to hold the fuel in position over the pots. Dry cow-dung and the bark of either of three particular trees which gives a hot and lasting heat, are used: *monato*, used by local smiths as a fuel; *mosu*, a thornbush with straight thorns; *mokwa*, a thornbush with curved thorns.

The fire is lit in the evening and left until the following morning when the vessels are removed.

Sealing/Testing: Treating newly fired vessels by smearing kaffir-corn over the inner and outer surfaces is said to be a traditional practice which also serves to close the pores of the vessel. The potter's small daughter helped with this chore.

Mending: The potter was unable to give any reasons for cracking of pots during firing. She used a mixture of cement and black paint or the gum of a root (*boka*) mixed with fat for mending.

Pottery forms, names and uses

POTS

2. WITH NECKS

(ii) *Everted*

Spherical and sub-spherical pots with short, straight, everted necks formed with well-defined point of inflection, rounded rims and rounded bases. Made in a wide range of sizes. Decorated with graphic designs and colour. (No. 124, SAM 8734, Molepolole; No. 125, SAM 8735, Molepolole)

Name: large size: *tsaga/tsagana*; medium size: *nkgwana*; small size: *sejana* (field).

Use: large size: for making beer; medium size: for storing beer or water (field); small size: no record.

Decoration

The wares of the Kgalagadi potter were beautifully shaped, well fired and finely and neatly decorated. Ochre was evenly applied and very well burnished. Incised designs were clear and neatly outlined and the use of enamel paint restrained and delicate.

System of distribution

Kgalagadi potters make not only for their own domestic use and for sale to neighbours of their own tribes, but also for sale to other Tswana tribes, particularly the Kwena of Molepolole.

No further information in this section.

SECTION II—LITERATURE

No information in this section.

CONCLUSION

A number of Kgalagadi women make pottery for sale, especially those in the neighbourhood of Molepolole where there is a large market among the Kwena.

The vessels are built from the widest part of the mouth with flattened pieces of clay. This method, and the shape of the pots are typically West Tswana.

Firing takes place in a deep hole and any vessels which crack are mended before being sold.

A small range of pottery types is made; mainly spherical and sub-spherical pots with short, straight, everted necks in a large range of sizes. The distinguishing characteristic is the modern decoration of the vessels with incised designs, coloured very delicately with different colours of enamel paint, slightly below the neck on the burnished red ochre background.

The names and uses of these vessels correspond with those used by other West Tswana tribes and apply to both size and function.

(h) **Kalanga**

The Kalanga are people of Rhodesian origin believed to have lived in Bechuanaland for sixty to seventy years.

SECTION I—FIELD

Many Kalanga were interviewed at Serowe, among them four potters, two of whom gave demonstrations of shaping.

Technology

The following information was obtained from those interviewed at Serowe.

Potters: The potters are women, who in most cases learnt the art from their mothers.

Materials: The Kalanga do not use clay from termite heaps as do the Tswana. One of the potters collected clay at Shushong a distance of some 30 miles as the crow flies from Serowe. The importance of preparing the clay thoroughly was stressed. First the dry raw material is ground fine (one potter sieved it after grinding) and then very well mixed with water. No filler was used.

KALANGA

Tools

1. *As a support on which to build*: an enamel dish, a basket.
2. *As smoothers*: a smooth piece of wood, specially shaped.
3. *For decorating*: (i) for applying colour—the forefinger; (ii) for burnishing—a smooth stone.

Technique: Two of the Kalanga potters interviewed described techniques identical to those of the Tswana potters, namely, building the vessel from the widest diameter towards the mouth with 'bricks' of clay, on to which further pieces were added. After a short drying period the lower section is completed. A third potter, although she fashioned her vessel in the same way, showed that it was not necessary to add further clay to build the vessel up if she judged the amount of clay correctly. This potter claimed that she could, while smoothing and shaping the vessel, scrape out sufficient clay for a second pot. Another method, partly demonstrated, was that of hollowing out a lump of clay to form the walls of a vessel, leaving a hole at the bottom, which was filled in later with rough lumps of clay, smoothed into alignment with the wooden spatula.

Drying: Pots are dried indoors for from two days to two weeks, sometimes covered with sacking to prevent rapid drying.

Decorating: Ochre is applied before firing, after the vessel has been well burnished. The ochre (*letsoku*), dug by the potters from a nearby river deposit, is ground to a powder, mixed with water and applied with the finger. This is the same method of preparation and application as that used for graphite. This material is obtained from sites near the Shashe and Itokwane Rivers.

Firing: Vessels are fired on a stretch of level ground with wood packed around them. Firing times of between thirty and ninety minutes were given by potters, who claimed that the vessels become red hot within this time. Breakages are said to be caused by poorly prepared clay or wrong firing temperatures.

Sealing/Testing: No practice of this type is carried out.

Mending: Cracks are mended with a mixture of the gum, *boka*, of a tree and paint (*moka*).

Pottery forms, names and uses

POTS

2. WITH NECKS

(ii) *Everted*

Spherical, sub-spherical and bag-shaped pots with short, curved, everted necks formed with well- or poorly-defined point of inflection, rounded rims and rounded bases. A wide range of sizes is made. Decorated with graphic design and colour. (No. 126, SAM 8750, Serowe; No. 127, SAM 967, Serowe; No. 128, SAM 8751, Serowe; No. 129, Bechuanaland)

Name: large size: *tatolela*; medium size: *nkgwane*; small size: (i) *pitsana*; (ii) *sebjana* (field).

Use: large size: for brewing beer; medium size: for beer or water; small size: (i) for cooking; (ii) for water (field).

MISCELLANEOUS

Large unfired granaries (*sehalo*) (field).

Decoration

The use of red ochre, well burnished, applied over the entire surface or the upper half of the outer surface is the most general form of decoration. Simple triangular designs are outlined with incised lines and coloured with burnished graphite. One vessel has a zigzag band of graphite.

Pottery is of a high standard, well formed and of medium thickness. It is usually well fired.

System of distribution

Kalanga potters in Serowe make domestic ware both for their own use and for sale to the Mangwato there, who apparently no longer make their own pottery.

Taboos and other practices in connexion with pottery manufacture and use

One of the potters attributed the fact that her pots had broken during firing to the death of three members of her family since she had never before had a breakage.

SECTION II—LITERATURE

No information.

CONCLUSION

At Serowe there are a number of Kalanga women whose families have been settled in this area for several generations, who make pottery both for their own domestic use and for sale to Mangwato households. The skill is in most cases passed on from mother to daughter.

The techniques described and observed were with one exception slight modifications of the Tswana method. In the exceptional case the potter moulded from the lump which she entirely hollowed and then formed the base with additional lumps of clay which she smoothed and shaped into position. This was the method for making small pots described by a Karanga potter in the Belingwe Reserve, Rhodesia. Kalanga and Tswana firing methods are also different.

Kalanga pottery is generally thinner walled and lighter in weight than that of the Tswana. Pots have short, curved, everted necks which are typical of Rhodesian Karanga pottery, and not short, straight, everted necks which are a feature of Tswana ware.

Kalanga pottery is either decorated with ochre only or with graphic design, graphite and ochre. The latter form is very similar to that found on a number of examples of Karanga pottery from the Gwaai Reserve, and Matopo Hills, Rhodesia. (Cf. Nos. 260 and 263.)

It appears from this survey that although some Kalanga potters have

adopted the Tswana techniques and terminology, their ware is still distinctive and more reminiscent of Shona than of Tswana pottery.

(i) **Sasura**

The Sasura of Peleng village, Lobatsi, are people of Rhodesian origin said to be related to the Korsten people of Port Elizabeth and to the group known as the Zuzulo in Serowe. The Masasura have been settled in Lobatsi for about ten years.

SECTION I—FIELD

A potter was interviewed at Peleng village.

Technology

The following information was given by the potter.

Potters: The potters are women, who make pottery for sale.

Materials: The potter collects dry clay from a source a long way from the village. The raw material is pounded and then ground finely and mixed with water. It is then ready for use.

Tools

As smoothers: a piece of smooth, shaped wood.

Technique: A pot is started with two pieces of clay which are placed opposite each other, and joined together by smoothing, to form a cylinder. The size is increased by the addition of lumps of clay, smoothed into position with the wooden tool. A roll of clay placed in a circle around the aperture of the formed vessel is shaped with the fingers and the smoother to form the neck. The base is finished after a short period of drying.

Drying: Each pot is kept indoors for at least a week before firing.

Decorating: Enamel paint is applied after firing.

Firing: A hole deep enough to contain the vessel is dug and lined with dry dung. The pots are put in position and entirely covered with more dung and the fire is lit. The pots remain in position for twenty-four hours.

Sealing/Testing: Vessels are said to be waterproof after firing.

Mending: No information.

Pottery forms, names and uses

Only duck-shaped vessels made for use as flower-pots were seen. The names of other vessels given by informants are as follows: large sizes: *merimo*; medium size: *tshirongo*; small size: *zibfuko*; duck-shaped: *zamba*; generic term: *hari*.

These are Shona and not Tswana terms.

System of distribution

Pottery is one of the large number of industries practised by the Sasura, who have no agricultural activities and concentrate on the manufacture of articles for sale in Lobatsi and neighbouring villages as well as to passengers on trains passing through Lobatsi between the Republic and Rhodesia.

No further information in this section.

SECTION II—LITERATURE

No information in this section.

CONCLUSION

Among the Sasura, who are a trading people who immigrated from Rhodesia recently to settle in Bechuanaland (Botswana), there are a large number of women who make pottery for sale.

From descriptions by informants it seems that they use the Tswana techniques of building from the widest diameter, and of firing in a deep hole.

The range of pottery was not seen. Shona terminology is used. (Cf. *Zezuru*, p. 233 ff.)

(j) **West Tswana** (undifferentiated)

BOWLS

2. WITH NECKS

(ii) *Everted*

No. 141, Zeerust.

POTS

2. WITH NECKS

(i) *Upright*

No. 144, Maun.

(ii) *Everted*

No. 142, Maun; No. 143, Ngami; No. 145, Maun, Ngamiland.

Decoration

The necked bowl is decorated with stamped impressions of horizontal lines round the neck.

The pots, all of which are from Ngamiland, are included here because of the localities in which they were found. They form a distinct group of markedly different style. They are decorated by the application of red ochre applied in triangular designs on a buff ground, sometimes outlined with incised lines. One has a Greek key design also coloured with ochre.

WEST TSWANA—DISCUSSION

West Tswana tribes of the Cape and Transvaal are excluded from this discussion.

Pottery is made by women specialists among the West Tswana and associated tribes in Bechuanaland (Botswana). With the exception of a Ngwaketse potter, the Tswana tribes build all their pottery from the widest diameter up to the mouth with roughly flattened pieces of clay, completing the base after the upper section has dried slightly. The Ngwaketse potter interviewed used this

method for large pots but moulded small ones from the lump with the addition of rolls of clay to build them up to the required height. Most Kalanga potters used variations of the Tswana method but one of them entirely hollowed a lump of clay in the same way as that described by a Karanga potter from Belingwe.

The Tswana method of firing is to place the pottery in a hole deep enough to contain it. Dung was used as a fuel and firing took place slowly, the vessels being removed only when they were cold. The Kalanga method is entirely different; a wood fire is built on a level stretch of ground, and firing times are much shorter.

West Tswana pottery, excluding that of the Mangwato, consists mainly of spherical-type pots with short, straight, everted necks made in a wide range of sizes. Sub-carinated forms are made but do not appear to be characteristic. Most pots are coloured with ochre and sometimes with incised and stamped designs as well. Kalanga pottery, although also consisting of spherical pots of various sizes, is characterized by short, curved, everted necks, a feature common to Shona ware. This link with the Shona is also shown by their decorative style, which, although they use the same decorative materials and techniques as the Tswana, is closer to that of the Shona.

Mangwato pottery, some of which has a carinated or sub-carinated profile, is closer in form and decoration to that of the East Tswana than that of the West Tswana.

Among the West Tswana, especially those living in the southern districts, a great deal of pottery of modern shape, decorated with enamel paint, is made. This ware is extremely popular.

Pottery is widely used, mainly in the manufacture of beer and for storage of beer and water. On account of their durability, paraffin tins and buckets have largely replaced pottery containers for transporting water. Both water and beer, however, are stored in pottery because it keeps the liquids cool and fresh.

The same terminology is used by all the West Tswana tribes of Bechuanaland and by the Kalanga. The Sasura, who are the most recent immigrants, use the Shona pottery terms.

33. EAST TSWANA

Only Kgatla and Tlokwa were visited on a trip to Bechuanaland in 1962. None of the tribes living in the Transvaal were visited.

(a) **Kgatla**

SECTION I—FIELD

Four Kgatla potters were interviewed in the field; two at Mochudi, where one of them taught pottery at the local handicraft school, one at Kwarape Pan, a cattle-post in the same district, and the fourth at Thamaga in the district of Molepolole.

KGATLA

Technology

The following information was obtained from the potters interviewed.

Potters: The potters are women specialists who make pottery for sale as well as for their own use.

Materials: A clay deposit on the west side of Mochudi was used by two of the potters, one of whom transported the raw material by sledge to Kwarape Pan, a cattle post, some 13 miles away, where she made her pots. The potter at Thamaga used anthill clay. It is not known where the other potter obtained her clay. All the potters used a harder material as a filler. Both filler and clay were stamped to a fine powder before being mixed together and made plastic by the addition of water.

Tools

1. *As a support on which to build:* an enamel basin (Thamaga), an iron pot lid (handicraft school).

2. *As smoothers:* an oxrib (handicraft school), a smooth piece of wood (Thamaga).

3. *For decorating:* (i) for graphic designs—the blade of a knife (Thamaga); (ii) for applying colour—a hare's foot (Thamaga); (iii) for burnishing—a smooth stone (Kwarape Pan, Thamaga and handicraft school).

Technique: The potter at Thamaga started vessels at the widest diameter and worked them up to the mouth, completing the base when the upper section had dried slightly. Two of the others, the teacher at Mochudi and the potter at Kwarape Pan, started at the widest diameter and worked towards the base, building the upper section on to the slightly dried base. The actual building and shaping techniques used by all potters were the same. A number of flat pieces of clay were placed on edge and joined together to form the basic shape, to which lumps of clay were added to build the vessel to the required height. At the handicraft school the girls were taught to close the small hole remaining at the base of the vessel after shaping, with a ring of clay, the edges of which were smoothed inwards to meet each other.

Drying: A period of from three to ten days elapsed between shaping and firing to allow the pots to dry. Vessels are generally placed indoors and are sometimes covered with sacking during this period.

Decorating: The potter at Thamaga decorated her pottery with incised designs as soon as she had shaped the vessel; she was the only one who mentioned this type of decoration. Colour was applied by all potters when the vessel had dried slightly. The handicraft school bought ochre from Saulspoort, Thamaga or Moshupa at a cost of 5s. for a piece approximately the size of a tennis ball. The potter at Thamaga bought it from Kgalagadi salesmen and the Kwarape Pan potter bought both red and yellow ochre from the BaKgatla Store, Mochudi. Colour is mixed with water and applied as a thickish paste which is burnished after application. The potter at Thamaga rubbed the surface of the vessels with sheep's fat before applying the colour. No graphite was seen either in use or on finished articles, and according to an informant it is now very expensive.

Firing: The pots to be fired are placed in a deep, dung-lined hole, on their sides (Kwarape Pan, Thamaga) and in some cases supported on three stones. Sherds and pieces of zinc are packed around the pots and the pile is covered with dung. The number of vessels fired at a time depends upon the amount of available fuel; it is possible to process as many as thirty pots at once. The fire is generally lit in the evening and allowed to burn itself out. The pots are removed the following morning.

Sealing/Testing: The potter at Thamaga described the following means of sealing new pots:

1. Pouring liquid porridge into the pot and smearing it over the outer surface.
2. Smearing hot cooked bran over inner and outer surfaces of the pot.
3. Smearing the substance obtained from the roots of the *mogonono* over the inner and outer surfaces of the vessel.

No further information in this section.

Pottery forms, names and uses

BOWLS

1. WITHOUT NECKS

(i) *Open-mouthed*

Wide-mouthed bowl with flattened, thickened rim and short projecting base. Height about 12 cm. Decorated with colour applied in designs. (No. 134, UCT 61/E36)

Name and use: no record.

(ii) *Incurved*

(a) Large wide-mouthed incurved bowl with cut rim and rounded base. Very thick-walled, undecorated ware. (Plate XVII No. 43, Kwarape Pan, Mochudi)

Name: *lefiswana* (museum records).

Use: no record.

(b) Sub-carinated bowl with rounded rim and flattened base. Height about 15 cm. Moulded and coloured decoration. (No. 130, SAM 8748, Mochudi)

Name: *sejana* (Mochudi).

Use: for eating from (ditto).

2. WITH NECKS

(ii) *Everted*

Sub-carinated bowls with short, straight, everted necks formed with well-defined point of inflection, rounded rims and flattened bases. Height 13–25 cm. One example has a double sub-carination. Decorated with colour. (No. 131, UCT 61.35; No. 132, UCT 32.28, Mochudi; No. 133, UCT 32.29, Mochudi)

Name: large size: *kgamelwana*; small size: *tsegana* (Mochudi).

Use: large size: for serving beer; small size: for sour porridge (ditto).

POTS

2. WITH NECKS

(ii) *Everted*

(a) Very large sub-spherical and spherical pots, with everted necks formed with well-defined point of inflection, rounded rims and rounded bases. Both decorated and undecorated types. (Plate XX No. 55; Plate XVII No. 44)

Name: (i) large size: *tsaga*; small size: *setsaga*; (ii) large size: *nkgo*; small size: *nkgwana*. (field)

Use: (i) for storing or making beer, or for storing grain; (ii) for storing water (ditto).

The largest sizes are sometimes sunk in the earth in the shade of the hut with a ring of clay plastered around them at ground level.

(b) Wide-mouthed, carinated pot (borderline) with everted neck formed at point of carination, rounded rim and flattened base. Height about 20 cm. Decorated with red ochre and clay. (No. 135, Mochudi)

Name and use: no record.

MISCELLANEOUS

A number of granaries of different shapes were seen at Thamaga, Molepolole. They are still used but are no longer made. They were made of a mixture of clay and dung and were not fired. Stores with capacities of sixty and sixty-eight bags of grain were seen. These stores are known as *sehalana*. Very much smaller ones, of a portable size, are known as *popejane*.

Decoration

Most of the Kgatla pottery seen, with the exception of some of the very large pots, was decorated with a burnished red ochre finish. The use of yellow ochre was also seen on pottery made at Kwarape Pan, where it is used in conjunction with red ochre (Plate XX No. 53).

The pottery teacher at Mochudi who made the sub-carinated bowl with moulded decoration, said that this type of decoration was modern.

A black material, which does not appear to be graphite, was frequently used in designs on the red ochre finish of vessels.

System of distribution

The pottery industry is busiest during the summer months when families move to their cattle-posts. Large quantities of the pottery are brought into the towns for sale and to fulfil orders placed earlier. Vessels used to be bartered for the amount of grain they could contain, now a cash transaction is more common.

No further information in this section.

SECTION II—LITERATURE

Technology

Potters: Potters were women, who were to a certain extent specialists, as the craft was confined largely to certain families within which it was handed

down from one generation to the next (Lestrade, in Duggan-Cronin, 1928; Schapera, 1933).

Materials: Pot clay was separated from the earth by a process of gravitation in a winnowing basket (*loselo*) (Lestrade; in Duggan-Cronin, 1928). It is more likely that this 'winnowing' process was to separate the coarse and fine clay.

Tools

As a support on which to build: a grass ring (*kgare*) (Duggan-Cronin, 1928).

Technique: Pots were built from the widest diameter up to the mouth, with strips of clay (Lestrade, in Duggan-Cronin, 1928).

No further information in this section.

Pottery forms, names and uses

The following pottery types are used by the Kgatla of Mosêthla (Van Zyl, 1958).

BOWLS

I. WITHOUT NECKS

(i) *Open-mouthed*

No description.

Name: (i) *lengêlana*; (ii) *lefiswana*.

Use: (i) for cooking; (ii) for serving meat and vegetables.

POTS

I. WITHOUT NECKS

(a) Very large, flat-bottomed pots with relatively wider mouth than (e) below. Capacity of 20-25 galls.

Name: *motsega*.

Use: for beer.

(b) Pots of the same type as (a) above, but smaller.

Name: *motsegana*.

Use: for preparing yeast.

(c) Large open-mouthed pot with rounded base and lid. Made in sizes with a capacity of from 1 to 8 galls.

Name: *pitsa*.

Use: large size: for cooking for feasts; small size: for cooking family meals.

(d) Smaller vessel of same type as (c) above.

Name: *pitsana ya sešebo*.

Use: for cooking gravy or relish.

(e) Narrow-mouthed, flat-bottomed pots. Capacity of up to 4 galls.

Name: *nkgo*.

Use: for transporting water.

MISCELLANEOUS

Grain stores built with a mixture of clay and dung. Oval in shape, with an aperture at the top covered with a lid of the same material, sealed with dung.

A small aperture near the bottom, from which the grain is obtained, is plugged with a piece of wood. A large specimen stands in a hut specially built for it and smaller ones under the eaves of the hut. These vessels are not fired.

Decoration

No information.

System of distribution

Breutz (1953) states that the Kgatla of Rustenburg and Pilansberg were well known for their pottery, which they also sold to neighbouring tribes.

Potters used to sell their wares for grain, the amount being determined by the capacity of the vessel. They also sold to European visitors for cash. Today, money transactions are usual with all buyers. The potters kept what they earned from their pottery, with the exception of a small sum which they sometimes gave to their husbands for delivering their wares (Lestrade, *in* Duggan-Cronin, 1928).

No further information in this section.

CONCLUSION

Pottery is still made and used among the Kgatla of Bechuanaland (Botswana) and the Transvaal. The potters are women who specialize in the manufacture of utensils both for their own domestic use and in considerable quantity for sale.

The building and shaping techniques of all the potters interviewed were found to be the same, and the method varied only in the fact that some potters shaped the upper half of the vessel first and others the lower section. At a handicraft school at Mochudi traditional pottery techniques are taught, but some modern shapes are made. Nothing is known of the techniques of the Transvaal branch of this group.

The range of pottery types is small. Among the Kgatla in Bechuanaland most of the vessels, both bowls and pots, are sub-carinated or carinated, and have short everted necks. Pots of all sizes are made. According to Van Zyl's description, the Kgatla of Mosêthla make quite a different type of pottery, mostly without necks.

Graphite is very scarce and many examples of pottery were decorated with designs coloured black, apparently with some other material. Most of the vessels are coloured with red ochre applied over the entire surface and yellow ochre is also used. Nothing is known of the decoration of Transvaal Kgatla ware.

In Bechuanaland the pottery terms, with few exceptions, are the same as those used by the West Tswana tribes; some different terms are, however, recorded by Van Zyl among the Kgatla of Mosêthla.

The following tribes are not classified into groups by Van Warmelo (1935).

KGATLA

(b) **Kwena**

SECTION I—FIELD

The Kwena were not visited.

Technology

No information in this section.

Pottery forms, names and uses

The following is an example of Kwena baMogopa pottery.

BOWLS

2. WITH NECKS

(ii) *Everted*

Carinated bowl with everted neck, formed with well-defined point of inflection, rounded rim and flattened base. Height 12 cm. Decorated with colour. (No. 138, SAM 8796, Rustenburg)

Name: *nkgwana* (museum records).

Use: no record.

Decoration

The bowl is coloured brown on the outer surface and is very well burnished; it has not been possible to identify the decorative material.

No further information in this section.

SECTION II—LITERATURE

Technology

No information in this section.

Pottery forms, names and uses

BOWLS

2. WITH NECKS

(ii) *Everted*

Wide-mouthed spherical bowl with short, straight, everted neck formed with well-defined point of inflection and rounded base (Dornan, 1925).

Name: no record.

Use: for water (Dornan, 1925).

POTS

Breutz gives the following uses and names of pots used amongst the Kwena of Rustenburg and Pilansberg (1953) and Ventersdorp (1954-5).

<i>Use</i>	<i>Rustenburg and</i>	<i>Ventersdorp</i>
	<i>Pilansberg</i>	
	<i>Name</i>	<i>Name</i>
for beer	<i>nkggo</i>	<i>moeta</i>
for water	<i>nkgwana</i>	<i>lehiswana</i>

<i>Use</i>	<i>Rustenburg and</i>	<i>Ventersdorp</i>
	<i>Pilansberg</i> Name	Name
for medicine	<i>pitsanyana</i>	no record
for cooking	<i>pitsa</i>	no record
no record		<i>nkgo</i>

Decoration

No information in this section.

System of distribution

Some women in the Rustenburg and Pilansberg districts specialize in the manufacture of pottery (Breutz, 1953).

No further information.

CONCLUSION

The eastern Kwena were not visited, and the only examples of their pottery observed were collected in the Rustenburg district in 1936. It is known from literary sources that the Kwena of Rustenburg, Pilansberg and Ventersdorp do in fact make and use pottery, but there is no record of their techniques nor a description of the range of pottery in use. As far as the literature records, there are local differences in the terms used.

(c) Phalane

SECTION I—FIELD

The Phalane were not visited, and there is no information in this section.

SECTION II—LITERATURE

Breutz (1953) states that locally made pots are to be found in most Phalane homesteads in the Rustenburg and Pilansburg districts, although some are bought from other tribes.

No further information in this section.

(d) Phiring

SECTION I—FIELD

The Phiring were not visited, and there is no information in this section.

SECTION II—LITERATURE

Breutz (1953) records that pottery is made by Phiring in the Rustenburg and Pilansburg districts but that it is also imported from the bushveld. (Breutz classes the Phiring as West Tswana.)

No further information in this section.

(e) Taung

SECTION I—FIELD

The Taung were not visited, and there is no information in this section.

SECTION II—LITERATURE

Breutz (1953) records that pottery is still used for beer and water by Taung in the Rustenburg and Pilansberg districts. The Taung (Mobena) buy what they require from other tribes (Breutz, 1953) and there is no record of other Taung tribes making their own clay utensils.

No further information.

(f) **Po**

SECTION I—FIELD

The Po were not visited, and there is no information in this section.

SECTION II—LITERATURE

Po tribes in the Rustenburg and Pilansberg districts use pottery (Breutz, 1953).

No further information.

(g) **Hlalerwa**

SECTION I—FIELD

The Hlalerwa were not visited, and there is no information in this section.

SECTION II—LITERATURE

In the Ventersdorp district there are a few potters who make vessels of various sizes (Breutz, 1954-5).

Pottery forms, names and uses

Name: (i) *moeta*; (ii) *lehiswana*; (iii) *nkgo* (Breutz, 1954-5).

Use: (i) for beer; (ii) for water; (iii) no record (ditto).

No further information in this section.

(h) **Malete**

SECTION I—FIELD

Technology

The Malete were not visited, and there is no information in this section.

Pottery forms, names and uses

POTS

2. WITH NECKS

(ii) *Everted*

Sub-carinated pots with short, straight, everted necks formed with well-defined point of inflection, rounded rims and flattened bases. Height 25-30 cm. Decorated with colour. (No. 137, UCT 39.191, Ramoutsa; No. 136, SAM 5532, Ramoutsa)

Name and use: no record.

MISCELLANEOUS

A number of pottery vessels of modern shape, such as vases with carinated body and everted neck, jugs with or without short pointed legs and lids, and carinated pots with legs. These vessels are decorated with red ochre and a black material, and with incised motifs.

Decoration

The use of red ochre, well burnished, appears to be the most common form of decoration. The ochre is applied over the entire surface of the vessel and on one example there is a crenulate band of a white colour outlined with a black material, possibly clay.

The modern-shaped vessels are decorated with red ochre and crenulate bands and strange symbolic-type motifs in black.

No further information in this section.

SECTION II—LITERATURE

The Malete wa Mokgobjwa of the Marico district make pottery for their own use (Breutz, 1953-4).

Technology

No information.

Pottery forms, names and uses

The following vessel types are used by the Malete wa Mokgobjwa of the Marico district.

Name: (i) *nkgo*; (ii) *nkgwana*; (iii) *pitsanyana*; (iv) *pitsa* (Breutz, 1953-4).

Use: (i) for beer; (ii) for water; (iii) for medicines; (iv) for cooking; mostly replaced by three-legged iron pots (ditto).

No further information.

CONCLUSION

The Malete of Marico still manufacture pottery for their own use, but there is no record of their techniques nor the range of pottery types they make.

The Malete of Bechuanaland made and used pottery up to 1932, but it is not known whether they still do so. A few examples of their pottery from Ramoutsa resemble Kgatla specimens in that they are sub-carinated with short everted necks, and have a burnished red ochre finish.

A wide variety of utensils in imitation of Western crockery, and of the traditional type with the addition of legs and lids, have also been attributed to the Malete.

(i) **Tlokwa**

SECTION I—FIELD

The Tlokwa of Gaberones, Bechuanaland were visited in September 1962.

Technology

The following information was obtained from the potter at Gaberones at a demonstration and interview.

TLOKWA

Potters: The potter had learnt the art from her mother. She made domestic ware for her own use and for sale to other women in the village.

Materials: Anthill clay is mixed with a proportion of another material to strengthen it. Both materials are ground finely on a grinding stone, the filler being kneaded into the clay, when it has been mixed to a plastic consistency with water. The clay is then ready for use.

The potter insists on collecting the clay herself, although she accepts help with its transport to her home.

Tools

1. *As a stand on which to build:* the lid of an iron cooking-pot.
2. *As smoothers:* a piece of flat wood, specially shaped.
3. *For decorating:* for burnishing—a smooth stone.

Technique: A large piece of prepared clay is kneaded on an old grain mat, then rolled and flattened into a simple, wide, flat strip which is arranged on its edge around the rim of an iron pot lid. If the ends do not meet, another flattened piece of clay is put in to complete the circle. This shape is then smoothed upwards, first with the hands (Plate XVIII No. 45) and then with the smoother (Plate XVIII No. 46). The lid is turned by its handle during the process. The potter then shapes the vessel with very wet hands, swelling its shape by applying pressure from the inside with one hand, while the other supports the wall on the outside. The neck is everted in the same way, and small pieces of wet clay are added to even the edge. A wet cloth is then tied around the lower part of the wall to keep it damp enough to work, and the vessel is set aside to dry for a few hours (Plate XVIII No. 47).

To complete the base, the vessel is inverted and the support removed (Plate XVIII No. 48); without the addition of clay the potter smooths the walls inwards with the smoother (Plate XIX No. 49), the pot being lifted and turned when necessary. When the aperture has been decreased as much as possible an extra ring of clay, slightly flattened, is added (Plate XIX Nos. 50 and 51) and smoothed inwards to close the hole entirely (Plate XIX No. 52). A small smooth pebble is used to complete the smoothing.

Drying: Each batch of pottery is covered while it is very wet and set aside to dry for about two weeks.

Decorating: Pottery is coloured red with ochre (*letsoku*), obtained from Ramoutsu. A very small amount of it is prepared at a time. It is ground, wetted and smeared on to the surface of the pot, which is then burnished. Each section of the vessel is coloured separately as it reaches the correct dryness.

Firing: The hearth is a hole lined with dung. The pots are placed on their sides with mouths facing one another, the small ones are put inside the large ones, and the heap covered with dung. The fire is lit at about five o'clock in the evening and stoked until ten. It is then left until about noon the following day, by which time the pots are cold and are removed from the ashes. A few breakages occur; these are said to be the result of the use of unsuitable clay or poor preparation of the correct clay.

Sealing: No information.

Mending: Cracks are mended with cement softened with raw linseed oil.

Pottery forms, names and uses

BOWLS

1. WITHOUT NECKS

(i) *Open-mouthed*

Small hemispherical bowls (Gaberones).

Name: *mokojwane* (Gaberones).

Use: for porridge, after cooking (ditto).

POTS

1. WITHOUT NECKS

Spherical pots with cut or rounded rims and rounded bases. Height about 25 cm. Decorated with colour. (Gaberones)

Name: *kgamelwana* (Gaberones).

Use: for measuring (ditto).

2. WITH NECKS

(ii) *Everted*

Sub-carinated pots with everted necks, formed with well-defined point of inflection, rounded rims and rounded or flattened bases. Height 13-40 cm. Large sizes undecorated, small sizes coloured. (No. 139, UCT 35/197, Gaberones)

Name: large size: *tsaga* (Gaberones).

Use: for storing and making beer (ditto).

MISCELLANEOUS

Granaries of cattle dung and ash made in the form of a hut, either thatched or sealed at the top with a clay mixture. These stores hold about two hundred pounds of grain. They are known as *sehala*, and are not fired (field).

Decoration

The outlining of designs with a black material and the colouring of the outer surface with red ochre were the only forms of pottery decoration observed.

System of distribution

The potters are specialists who make pottery for their own use and for sale to those who place orders. Pottery is made mostly during the early summer months when the climate is suitable and the potters are not too busy in the fields.

No further information.

SECTION II—LITERATURE

The Sedumedi group of Tlokwa in the Rustenburg-Pilansberg district no longer manufacture pottery of their own, buying what they need from other

TLOKWA

tribes; but the Kgosi group make their own (Breutz, 1953). Nothing is known of the techniques used by these potters, or of the type of pottery they make.

No further information in this section.

CONCLUSION

Pottery is still used among the Tlokwa tribes both of Bechuanaland and the Transvaal, although not all of them make their own. The potter interviewed had learnt from her mother. Nothing is known of the techniques used by the Transvaal tribes, nor of the range of the pottery types which they use.

A Tlokwa potter at Gaberones built her pottery from the widest diameter towards the mouth, and completed the base after a short drying period.

Most common types among the Tlokwa of Bechuanaland are sub-carinated pots with short, everted necks, made in a range of sizes. Ochre is used to colour the outer surface and a black material applied in designs similar to those used by the Kgatla. Pots without necks are occasionally seen.

There appears to be no change in the shape or decoration of pottery types due to contact with Europeans.

(j) **East Tswana** (undifferentiated)

BOWLS

2. WITH NECKS

(ii) *Everted*

No. 140

EAST TSWANA—DISCUSSION

The East Tswana of both the Transvaal and Bechuanaland use pottery today. It is made by women specialists.

In the Transvaal, in the Rustenburg and Pilansberg districts the Kgatla and Kwena are best-known for their pottery, which they sell to neighbouring Phalane, Taung, Po and the Sedumedi group of the Tlokwa tribes. The Hlalerwa of Ventersdorp and the Malete of Marico make their own domestic utensils. There is no record of the techniques used by the potters of these Transvaal tribes, and from the partial description of the vessels used by the Kgatla of Mosêtlha it seems that their pottery does not resemble that of the Bechuanaland tribes and that it is put to a wider range of use. There are some differences in terminology between the Transvaal and Bechuanaland.

The Kgatla and Tlokwa techniques are, like those of the West Tswana, variations of the method of building a pot from the widest diameter. Most potters build the upper section of the vessel first, but some Kgatla prefer to start by shaping the lower half. At the Tlokwa demonstration the same variation as that described by a Kalanga potter was seen; the vessel was started with two flattened rectangular pieces of clay, placed on edge and joined to form a cylinder which was shaped to form the entire vessel without the addition of clay, except to close a very small hole at the base. The East Tswana use the same method of firing as the West Tswana.

The pottery of the East Tswana consists of a wider range of types than that of the West group. Apart from making pots in all sizes, with short, straight, everted necks, which are mostly sub-carinated, they make open-mouthed bowls, sometimes of enormous size, sub-carinated bowls and carinated pots. Necks are characteristic of all Tswana pottery. Carination and sub-carination are more common among the East Tswana. Modern shapes were less evident among East- than among West Tswana.

Decoration takes the form of the application of ochre, and sometimes of black material applied in designs as well. It is this latter form of decoration which is similar to that of the Mangwato. Moulded decoration was seen on one vessel, but this was said to be a modern innovation.

The pottery terminology used by the East Tswana of Bechuanaland is far more comprehensive than that used by West Tswana, but includes a number of the same terms.

Earthenware utensils are used mainly for storing beer and water, for making beer and for serving porridge.

34. CENTRAL SOTHO

The Central Sotho, frequently referred to as the Pedi, since the Pedi proper imposed their rule over 'Tau, Kwena, Koni and Roka tribes of the central Transvaal, are not differentiated in this section.

SECTION I—FIELD

The only people visited were those living in the vicinity of the Leolo Mountains. No pottery was seen at the homesteads, but they were said to use that made by the local Swazi (p. 70).

Technology

No information.

Pottery forms, names and uses

BOWLS

I. WITHOUT NECKS

(i) *Open-mouthed*

(a) Large, straight-sided, wide-mouthed bowl with rounded base. Decorated with colour and graphic design. (BLM H.2562, Boomplaats, Lydenburg)
Name and use: no record.

(b) Wide-mouthed bowl with pedestal base. Rough, undecorated ware. (No. 146, SAM 6159, Sekhukhuneland)

Name: *morufsi/moruswi* (museum records).

Use: for vegetables or as a lid (ditto).

See also p. 167.

(ii) *Incurved*

Bowls with rounded rims and rounded bases. Height 8–22 cm. Decorated with colour and graphic design. (No. 147, SAM 6589, Lydenburg; No. 148,

SAM 6587, Lydenburg; No. 149, BM 1933-1-9-3, Sekhukhuneland; SAM 6582, Lydenburg)

Name: large size: *letsowa*; medium size: *letsowana*; small size: *letsowanyana* (museum records).

Use: no record.

2. WITH NECKS

(ii) *Everted*

(a) Wide-mouthed inverted bag-shaped bowls with short, curved, everted necks formed with poorly-defined point of inflection, rounded rims and slightly flattened bases. Height about 20 cm. Decorated with colour and graphic design. (No. 150, SAM 6578, Lydenburg)

Name: *moëtana* (museum records).

Use: for water (Van Warmelo *in lit.*, 1964).

(b) Spherical bowl with short, curved, everted neck formed with poorly-defined point of inflection, thickened rim and straight projecting base. Height 12 cm. Stamped and coloured decoration. (No. 151, Transvaal)

Name and use: no record.

POTS

1. WITHOUT NECKS

(a) Large narrow-mouthed bag-shaped pot with rounded rim and slightly flattened base. Height 34.7 cm. Decorated with colour and graphic design. (No. 152, SAM 6576, Boomplaats, Lydenburg)

Name: *legopa* (museum records).

Use: no record.

(b) Pots with carination at the widest diameter, thickened rims and flattened bases. Height about 20 cm. Decorated with colour and graphic design. (No. 155, AFRIK 59.2334A, Sekhukhuneland)

Name: no record.

Use: for carrying water (museum records).

(c) Spherical pot with rounded rim and rounded base. Height about 20 cm. Decorated with colour and graphic design. (No. 154, AFRIK 58.1649, Pietersburg)

Name and use: no record.

(d) Barrel-shaped pot with cut rim and flattened base. Height about 17 cm. Decorated with colour and graphic design. (No. 153, BM 1933-1-9-5, Sekhukhuneland)

Name and use: no record.

2. WITH NECKS

(ii) *Everted*

(a) Inverted bag-shaped vessels with curved, everted neck formed with poorly-defined point of inflection, rounded rim and rounded base. Height

about 31 cm. Decorated with colour and graphic design. (No. 156, SAM 6577, Lydenburg)

Name: moêta (museum records).

Use: for water (Van Warmelo *in lit.*, 1964).

(b) Inverted bag-shaped pots with curved, everted necks formed with poorly-defined point of inflection, rounded rims and rounded bases. Height about 20 cm. Decorated with colour and graphic design. (No. 157, SAM 6579, Boomplaats, Lydenburg)

Name: selepana (museum records).

Use: no record; according to Van Warmelo (1964) 'selepa' literally means Lemba custom; and therefore in connexion with pottery denotes pots without necks as in the Lemba style.

(c) Inverted bag-shaped pots with curved, everted necks formed with poorly-defined point of inflection, rounded rims and slightly flattened bases. Height about 19 cm. Decorated with colour and graphic design. (No. 158, SAM 6580, Lydenburg)

Name: sedibêlwana (museum records).

Use: for serving savoury or storing fat (Van Warmelo, 1964).

Decoration

Most of the pottery studied came from Boomplaats, Lydenburg, and the decoration was very distinctive. All this ware was coloured with highly burnished graphite and ochre, the latter being applied over the greater part of the outer surface, and the former being used to colour the designs which were outlined with deep, wide, grooved lines. Most of the vessels had three grooved lines forming either an arcade design or a horizontal band. Below this pattern, which was at the base of the neck, there were either wider bands, with triangles outlined within them, or single oval and triangular motifs at intervals around the vessel. The deep, oval impressions found on the pottery made by the Swazi of Sekhukhuneland were also sometimes used.

A second type of decoration, also polychrome, and very reminiscent of Lemba or Venda pottery, was used on a range of neckless pots collected between 1931 and 1959 mostly in Sekhukhuneland (Nos. 159-162). The designs on these vessels consist mainly of triangular and diamond shapes and hatched bands.

A small spherical bowl with everted neck was decorated with horizontal lines and triangles outlined with stamped impressions, and also coloured with graphite and ochre. This was the only example of this type of decoration seen.

System of distribution

Much of the pottery used by the tribes of Sekhukhuneland is made by the Swazi who live on the Leolo Mountains (p. 70), although the tribes of the Nebo district, who are Sotho, make their own wares which are said to be similar in shape and colouring to those made by the Swazi, but with a rougher finish (Venter *in lit.*, 17/9/1964).

Taboos and other practices in connexion with pottery manufacture and use

The following information concerning the use of the pottery lid (*morufsi*) is recorded by Barnard (Africana Museum records, Johannesburg).

'In the old days it was customary to sacrifice the weakest of the twins, which was placed in an earthenware pot and covered with this [the *marosi*] and buried in a vlei or another damp place. The mother was appeased by being told that this would ensure rain and prosperity.

The *Marosi* was also used in connexion with war. After a battle and at the dance of the assegai, if a warrior had killed an enemy he would be honoured at a gathering at the chief's or headman's kraal. A circle was formed and the hero was made to take meat placed in the *marosi* using his mouth only, his hands being tied behind his back. For amusement the *marosi* would be pulled away and the hero would have to hop after it. This was done to give the hero courage or to regain his nerve so that he would not be molested by the spirit of the victim.'

SECTION II—LITERATURE

Technology

Potters: The potters were women specialists who learnt the art from their mothers. The potter, *mmopi wa dipitsa*, was a highly respected member of the community. (Quin, 1959)

No further information in this section.

Pottery forms, names and uses

BOWLS

I. WITHOUT NECKS

(i) *Open-mouthed*

(a) Hemispherical bowl with a capacity of about 1–2 pints. Rough undecorated ware. (Quin, 1959, Plate 107)

Name: *thiswana* (Quin, 1959).

Use: for serving relish to men (ditto).

(b) Shallow, saucer-shaped dish (Quin, 1959).

Name: *sekhurumêlô* (Quin, 1959).

Use: (i) lid for cooking pot; (ii) for relish for women and children (ditto).

POTS

I. WITHOUT NECKS

(a) Wide-mouthed, near-spherical pots with rounded bases. Made in two size ranges: 1–2 gallons and $\frac{1}{4}$ – $\frac{1}{2}$ gallon. No decoration. (Quin, 1959, Plate 107)

Name: large size: *pitsa*; small size: *pitsana* (Quin, 1959).

Use: large size: for cooking everything except milk and relishes; small size: for cooking meat and relishes (ditto).

(b) Bag-shaped pot with narrow mouth. Undecorated. (Quin, 1959, Plate 105)

Name: *nkgo* (Quin, 1959).

Use: for brewing beer (ditto).

2. WITH NECKS

(i) *Upright*

(a) Wide-mouthed spherical pots with upright necks formed with poorly-defined point of inflection, with rounded bases. Made with capacity of from 5–20 gallons. Sometimes with stoppered hole in the bottom. Undecorated. (Quin, 1959, Plate 105)

Name: large size *nkgo*; small size: *nkgwana*; 'stoppered type': *nkgwana ya maswi*; when damaged: *mokgêré* (Quin, 1959).

Use: large size: for brewing beer; small size: for beer; 'stoppered type': for preparing curdled milk; whey is drained through the hole in the bottom; when damaged: for storing dry beans (ditto).

(b) Inverted bag-shaped vessels with upright neck formed with poorly-defined point of inflection and rounded bases. In two size ranges: 1–2 gallons and 2–3 gallons. Decorated with graphic design and colour. (Quin, 1959, Plate 106; Duggan-Cronin, 1931, Plate XLVII)

Name: large size: *moêta*; small size: *moêtana* (Quin, 1959).

Use: large size: for carting and storage of beer; small size: for training young girls to carry water (ditto).

(ii) *Everted*

Vessel types described under Upright (a) and (b) are also made with curved, everted necks formed with a poorly-defined point of inflection. They have the same names and uses.

(c) Spherical pots with wide mouths, curved, everted necks formed with poorly-defined point of inflection, and rounded or flattened bases. One example illustrated by Schofield (1948) has three short legs. Decorated with graphic design and colour. (Quin, 1959, Plate 105; Schofield, 1948, Plate XIII Nos. 1 and 2, Pretoria, and No. 7, Sekhukhuneland)

Name: *lefiswana* (Quin, 1959), *pitsa* (Schofield, 1948).

Use: for serving beer (Quin, 1959).

(d) Spherical pot with short, curved, everted neck formed with well-defined point of inflection. Height about 18 cm. Decorated with graphic design and colour. (Schofield, 1948, Plate XIII No. 8, Lydenburg)

Name and use: no record.

BEAKERS

Tumbler-shaped drinking vessels. Decorated with graphic design and colour (Schofield, 1948, Plate XIII No. 5, Lydenburg).

Name: no record.

Use: for drinking (Schofield, 1948).

CENTRAL SOTHO

MISCELLANEOUS

Other vessels mentioned by Quin (1959) which it is not possible to classify are as follows:

- (a) *moruswi*: generally used for boiling milk, but sometimes as a mixing bowl.
- (b) *tshikwana*: used exclusively as a fresh milk container.

Decoration

According to Schofield (1948: 199) typical Pedi pottery was decorated with a 'comb' made from a piece of gourd rind, with a notched edge, with which the arcade design was easily outlined. Two of the vessels which he illustrates (Plate XIII Nos. 1 and 2) are decorated with stamped lines, the one in an arcade design and the other with a design consisting of horizontal lines and of triangles. The other two illustrated pots (Plate XIII Nos. 7 and 8) are decorated with the same two basic designs, but they are outlined with incised or grooved lines, not stamped.

Photographs by Duggan-Cronin (1931, Plates XXXVIII and XLI) show vessels decorated with the band and triangle design illustrated by Schofield or the arcade design illustrated by Quin (1959, Plate 106) and found to be made by the Swazi potters of Sekhukhuneland (cf. Nos. 163-165).

All fine ware is decorated with burnished ochre and graphite (Schofield, 1948) but the cooking, beer-brewing and storage pots photographed by Quin are undecorated.

System of distribution

The potters are specialists (Quin, 1959).

Taboos and other practices in connexion with pottery manufacture and use

Quin (1959) records the following information:

'During the first year of her married life, the Pedi bride is referred to as a *ngwetsi* and is virtually a slave to her mother-in-law being responsible for the cooking of her entire household. During this period she is not permitted to have her own hearth but uses that of her mother-in-law. After she has served her apprenticeship, her mother-in-law presents her with the traditional cooking pot (*pitsa*) as a token that she is now worthy of the status of a housewife and entitled to her own hearth.'

'Hospitality and food are virtually synonymous with the Pedi and it is tradition that upon arrival, irrespective of the time of day, a visitor or stranger will not be asked whether he or she is in need of food, but the housewife will forthwith commence cleaning the cooking pot. If food is required she will be allowed to proceed with the preparation, otherwise she is stopped.'

'The Pedi woman does not hide food for her husband but it is tradition that with a beerparty, a small clay pot (*moëtana*) or gourd vessel (*lesatha*) full of beer is cached as a surprise for her husband after both beer and friends have departed. The Pedi refer to this beer as *phihlô*.'

CENTRAL SOTHO (UNDIFFERENTIATED)—DISCUSSION

The Central Sotho still use pottery although it is not always of their own manufacture. The Swazi of the Leolo Mountains of Sekhukhuneland provide the Sotho families in that vicinity with domestic ware.

No Central Sotho potters were visited and there is no record of their techniques in the literature. According to Quin, some women specialize in pottery, and are respected members of society.

Quin's descriptions and illustrations of the pottery types used by the Pedi show three main types of vessel: open-mouthed bowls, which are undecorated, large neckless pots, also undecorated, and pots with short, everted or upright necks, the finer examples of which are decorated with both colour and graphic design. Examples of the bowls and rough-surfaced vessels were not seen in either the field or museum collections, but the fine, necked pots and bowls were decorated in the same way as the pottery made by the Swazi on the Leolo Mountains of Sekhukhuneland.

Polychrome pots with slight necks decorated with a band and triangle design are attributed by both Schofield and Duggan-Cronin to this group.

Another range of polychrome pottery collected in Sekhukhuneland between 1933 and 1959 consists of neckless pots (spherical, carinated and barrel-shaped) and an incurved bowl. In decoration this ware is more reminiscent of Lemba or Venda pottery than that of the Sotho, although the shapes, with the exception of the spherical pot, are not typical of either.

Quin (1959) describes the use of pottery for serving food and beer, for cooking, brewing, storing milk and beer, and for carting and storing water. Despite the variety of pottery, however, a great deal of tin- and enamel-ware is used.

European influence may have resulted in the addition of three short legs to some pots, and the manufacture of tumbler-shaped beakers, but these types have been found at archaeological sites (Schofield, 1948) and are not very recent innovations.

No clear picture of the Central Sotho pottery traditions emerges from the above information. It seems, however, that the arcade design, said to be typical of true Pedi pottery, has now become characteristic of the pottery of all these tribes much of which is made by the Swazi of Sekhukhuneland. There is no resemblance between the modern ware of the Central Sotho and that of the Tswana or of the South Sotho.

35. EAST SOTHO

No information in this section.

36. NORTH EAST SOTHO

(a) **Phalaborwa**

SECTION I—FIELD

The Phalaborwa were not visited.

PHALABORWA

Mr. Du Toit, previously Ethnologist at the Transvaal Museum, Pretoria, who was doing a survey of the Phalaborwa tribes, gave the only information collected in connexion with this group. According to him the Phalaborwa no longer make their own pottery but buy what they need from neighbouring Tshangana, Ndebele and Šai tribes.

Technology

No information.

Pottery forms, names and uses

BOWLS

I. WITHOUT NECKS

(i) *Open-mouthed*

(a) Wide-mouthed bowls.

Name: no record.

Use: for washing (no longer in use).

(b) Deep bowls with rounded bases and serrated inner surface. Decorated with simple hatched band.

Name: *seeta sa letsoku*.

Use: for grinding tobacco for snuff.

(c) Small, shallow, wide-mouthed bowls with rounded bases. Decorated with graphic design.

Name: *seriswana*.

Use: for serving meat and vegetables.

POTS

I. WITHOUT NECKS

(a) Large sub-spherical pots about 55 cm. in height.

Name: *nkg(h)ô*.

Use: for storing beer.

(b) Pots about 37 cm. in height. Enamel dish used as lid.

Name: *thala*.

Use: for making and storing marula beer.

(c) Spherical pots. Height about 20 cm.

Name: *mokgelo*.

Use: for sour porridge.

MISCELLANEOUS

Pot. No further description.

Name: *selalelo*.

Use: for carrying beer or water.

Decoration

Cooking-pots have only a simple incised design; a single horizontal line is most common. Beer-pots are generally decorated with colour, ochre (*letsoku*)

and graphite (*phômô*) as well as incised designs made with an awl, thorn, piece of wire, or a grass stalk.

System of distribution

The Phalaborwa buy pottery from neighbouring tribes (p. 171).

Taboos and other practices in connexion with pottery manufacture and use

As part of rain and ancestor rites new pots, *pitsa(ne) ya pula*, are buried at the foot of the marula tree.

SECTION II—LITERATURE

No information in this section.

CONCLUSION

According to Mr. Du Toit, the Phalaborwa used to make their own pottery, but no longer do so, preferring to buy what they need from neighbouring tribes.

There is no record of the techniques previously used by Phalaborwa potters and no examples of their pottery have been observed. From descriptions of pottery it seems that open-mouthed bowls and spherical pots are the most widely used, and that these have a wide range of uses.

The pottery terminology is very similar to that used by the Lobedu, and since they buy their pottery from Tshangana, Ndebele and Šai, it seems that they have retained their own terminology.

(b) **Lobedu**

The Lobedu at Modjadji's kraal, Duiwelskloof, were visited in June 1962.

SECTION I—FIELD

Technology

The following information was obtained at the pottery demonstration attended and from Professor E. J. Krige (*in lit.*, 3/3/1966).

Potters: The potter who gave the demonstration learnt how to make pottery by watching others and then experimenting herself. Her mother did not know how to make pottery.

Materials: The potter experimented with a number of clays before finding one suitable for pottery. The clay is collected from a deposit in the valley below the settlement; it appeared to be very sandy and no filler was used. The raw material is stamped and mixed with water; it may then be used immediately or stored until it is required. It is pounded once again with a short wooden pestle before use. The clay is sometimes ground between grinding stones.

Tools

1. *As a support on which to build:* a potsherd.
2. *As smoothers:* (i) for outer surface—a bean pod (*thema*) (*Bauhinia kirkii* Oliv.); (ii) for rim—a piece of very soft hide.
3. *For decorating:* (i) for incised designs—a sharp tool; (ii) for burnishing—a smooth stone.

LOBEDU

Technique: The potter works outside in the shade unless it is raining. A vessel is started with a roll of clay which is placed in a ring on the sherd and smoothed upwards slightly. A second roll is placed around the edge of this and building continues spirally with the addition of further rolls or pieces flattened into position, until the pot is the required height. The walls are then smoothed upwards so as to level the edge, and the pot shaped as required. The rim is formed by the addition of another roll of clay which is made very wet and evened by pinching off and adding small pieces where necessary. The thumb and forefinger, and a piece of very wet leather, are used to smooth the edge, and a thickened finish is obtained by making a slight depression below the rim with a *thema* pod. At the demonstration the shaping of the rim took a long time. The base of the vessel is completed the following day. A lump of clay flattened so as to fit the hole in the base, is smoothed into position with the pod, while the vessel is the right way up. After a short drying period the vessel is removed from the sherd and the entire outer surface smoothed and finished off.

Professor Krige (*in lit.*, 3/3/1966) describes a similar method except that the base is formed by closing the walls when the pot is turned over.

Drying: The vessel is allowed to dry for four weeks before it is fired, so that it shrinks completely. Drying vessels are placed indoors but are not covered. They are put in the sun for a short while before firing.

Decorating: Incised decoration is carried out after shaping, and vessels are given a preliminary burnishing the following day. Colour is applied when the vessel is drier. Lead bought from the local store is used for blackening and is rubbed directly onto the surface. The ochre, available in the district, is applied as a paint after it has been finely ground and mixed with water. The coloured areas are then burnished again.

Firing: About three pots are fired at a time; they are placed on stones to support them, in a shallow hearth and covered with firewood, dung and grass which is used as kindling. Breakages are said to be caused by the use of the wrong clay.

A photograph shows the hearth, which is built in a slight hollow. The pots are placed mouth upwards, some on top of the others, and covered with bark. According to the caption the fire is lit at sunset and left smouldering overnight. (Photograph WITS).

No further information in this section.

Pottery forms, names and uses

Some of the terms below were supplied by Mr. Mashale, a school-teacher in the Duiwelskloof district.

BOWLS

1. WITHOUT NECKS

(i) *Open-mouthed*

(a) Large wide-mouthed bowls with rounded rims and rounded bases. Height about 22 cm. Undecorated. (No. 176, UCT 38.89, N. Tvl. Lowveld)

Name: lebêta (Krige).

Use: for straining beer into (ditto).

(b) Bowls with thickened rims and rounded bases. Height about 11 cm. Decorated or undecorated. (No. 179, UCT 38.80, N. Tvl. Lowveld)

Name: (i) *morifi* (Krige); (ii) *morufsi* (Mashale *in lit.*, 12/8/1962).

Use: (i) for roasting edible ants and grasshoppers; for serving relish; as lid for spherical pot about 20 cm. in height which is used for beer (Krige); (ii) lid for cooking-pot (Mashale *in lit.*, 12/8/1962).

(c) Wide shallow bowls. Height about 10 cm. Decorated both inside and out. (No. 180, UCT 38.90, N. Tvl. Lowveld)

Name: lesabêlô (Krige).

Use: for washing (ditto).

(d) Open-mouthed bowls with thickened rims and rounded bases. Height about 8 cm. Decorated on outer surface. (No. 178, SAM 8804, Pietersburg)

Name: no record.

Use: for serving vegetables (museum records).

(e) Bowls with thickened rims and rounded bases, made in a variety of sizes. Decorated inside and out. (No. 177, UCT 38.84, N. Tvl. Lowveld) (These bowls differ from *morifi* only in being more finely made; Krige.)

Name: kheritswana/seriswana (Krige; Mashale *in lit.*, 12/8/1962).

Use: for serving relish or for drinking marula cider (ditto).

(ii) *Incurved bowls*

Wide-mouthed bowls with thickened rims and rounded bases. Made in a range of sizes. Decorated with colour and cross-hatched horizontal band. (No. 173, UCT 38.86, N. Tvl. Lowveld; TVL 61.143, TVL 61.142)

Name: large size: *khelalêlo/pitsa* (Krige; Mashale *in lit.*, 12/8/1962); medium size: *khepitjana/pitsana* (Krige; museum records/Mashale *in lit.*, 12/8/1962; TVL museum records); small size: *pitsana ya morogo* (Mashale *in lit.*, 12/8/1962).

Use: Large size: for cooking porridge (Krige; Mashale *in lit.*, 12/8/1962); medium size: for cooking porridge and other foods (Krige; museum records); for cooking medicines (TVL 61.142; museum records); small size: for cooking vegetables (Mashale *in lit.*, 12/8/1962).

(b) Wide-mouthed incurved bowls with thickened rims and small pedestal bases. Height 12 cm. Inner surface serrated. Decorated with band of graphite. (No. 171, UCT 38.87, N. Tvl. Lowveld)

Name: khetsikiyo (Krige).

Use: for grinding tobacco; the leaves are placed in the pot and a stick about a yard long and an inch and a half in diameter is used as a pestle (ditto).

(c) Narrow-mouthed incurved sub-carinated bowl with thickened rim and slightly flattened base. Height about 12 cm. Decorated. (No. 168, SAM 8800, Pietersburg)

Name and use: no record.

POTS

1. WITHOUT NECKS

(a) Spherical and near-spherical pots with thickened rims and rounded bases. Made in a range of sizes up to 30 cm. Decorated. (No. 169, UCT 38.83, N. Tvl. Lowveld; No. 170 SAM 8684, Duiwelskloof; No. 174, UCT 38.32, N. Tvl. Lowveld; No. 175, TVL 61.141, Duiwelskloof)

Name: large size: *thahala/nkgo* (Krige; Mashale *in lit.*, 12/8/1962); medium size: (i) *motsega* (Mashale *in lit.*, 12/8/1962); (ii) *thukwana* (Krige); small size: (i) *thukgwane* (Mashale *in lit.*, 12/8/1962); (ii) *thukwana ya moyane* (TVL records).

Use: large size: for carrying and storing water, these are used in every household, although water may be fetched in a tin, it is never left standing in one (Krige; museum records); for carrying beer or water (Mashale); medium size: (i) for beer or water (Mashale *in lit.*, 12/8/1962); (ii) for serving beer (Krige); small size: (i) for beer (Mashale *in lit.*, 12/8/1962); (ii) for preparing porridge for babies (TVL records).

(b) Bag-shaped pots with thickened rims and rounded bases. Height about 12 cm. Decorated. (No. 172, UCT 38.88, N. Tvl. Lowveld)

Name: *letjomêlo* (Krige; museum records).

Use: for serving beer to guests; a Shangaan custom (ditto).

2. WITH NECKS

(ii) *Upright*

(a) Spherical pots with very short upright neck formed with well-defined point of inflection, rounded rim and rounded base. Height about 25 cm. Decorated. (No. 165, *SAM 8826, Pietersburg)

Name and use: no record.

(b) Sub-carinated pots with short upright neck formed with well-defined point of inflection, rounded rim and rounded base. Height 18 cm. Decorated. (No. 166, *SAM 8796, Pietersburg)

Name and use: no record.

(c) Carinated pots with short upright neck formed with well-defined point of inflection, rounded rims and rounded bases. Height 14 cm. Decorated. (No. 167, SAM 8799, Pietersburg)

Name and use: No record.

Decoration

Decoration consists mainly of straight bands outlined with incised, grooved and stamped lines, which are patterned with cross-hatching, hatching and compound hatching (that is, first in one direction and then in the other). The hatching may be grooved or stamped. A set of examples from Medingen, Pietersburg, are decorated in a different style with stamped designs built up from arcs of a circle.

* The necks of these pots are very short and could be classified as outsized rims.

Graphite and ochre are used to colour fine ware and both are highly burnished. Graphite is often used by itself to colour the rim, or a band below the rim, of a cooking vessel and is used to give a smooth burnished finish to the inside of food- and wash-bowls.

Lobedu pottery is of medium thickness and weight, it is well-shaped and neatly decorated.

System of distribution

The potters are specialists who make pottery for their own use and for sale to neighbours.

Taboos and other practices in connexion with pottery manufacture and use

'Before serving food to a guest or a newly married husband, water must be brought in in a *lesabélo* for him to wash his hands. During the first week of marriage the bridal party bring water to every hut first thing in the morning for the inmates of the whole village to wash their face and hands. The enamel bowl is fast replacing this earthenware pot.' (Krige, SAM records).

SECTION II—LITERATURE

No information in this section.

CONCLUSION

Pottery is still made and used among the Lobedu. The potters are women specialists; the craft is not confined to particular families but may be practised by anyone who is interested.

The traditional technique appears to be to build the body of the vessel in a spiral technique and to complete the base last.

The range of Lobedu pottery types is small, although there is great variety in both size and use. Spherical pots and open-mouthed and incurved bowls are the most widespread types. The pottery types from Medingen, Pietersburg, are entirely different in both shape and decoration from those collected by Krige in the 1930's.

Lobedu pottery is particularly well made and decoration generally takes the form of grooved or stamped designs coloured with graphite and ochre. There is a striking resemblance between the Lobedu and Venda and Lemba range of pottery and all have the same three distinct types of decoration for open-mouthed bowls, cooking vessels and beer- and water-pots, although their decorative designs are different.

Different pottery terms were recorded by Krige and by Mashale of Duiwelskloof, those given by the latter being the same or dialectal variations of those used by the East Tswana and North Sotho. Krige's terms, although suggesting a relationship with other Sotho, are far more distinctive.

Contact with the European does not appear to have greatly affected either the shapes or decoration of Lobedu pottery. Only one pot with a modern design, on its base, was seen.

Krige (museum records) states that the drinking of beer from pottery vessels instead of calabashes has been adopted by the Lobedu from the Tsonga, as is indicated by the use of the Tsonga word, *dzomela*, for a drinking vessel (Van Warmelo, 1937).

(c) **North East Sotho** (undifferentiated)

SECTION I—FIELD

The Sotho living in Muhlava's location, Tzaneen, were visited in June 1962.

Technology

The following information was obtained at the demonstration of shaping and the interview with the potter.

Potters: The potter had been taught the art of pottery by her mother. She made domestic ware for her own use and for a large number of customers.

Materials: The potter collected her own clay from a deposit about seven miles away. The raw material was dry when she dug it and was prepared by grinding it finely and mixing it with water. No filler was used. Prepared clay was stored in an old pot ready for use.

Tools

1. *As a support on which to build*: a potsherd.
2. *As smoothers*: (i) for outer surface—a piece of wood, a bean pod; *thema* (*Bauhinia kirkii* Oliv.); (ii) for inner surface—a bean pod; *thema*.
3. *For decorating*: (i) for incised designs—a safety pin; (ii) for burnishing—a smooth stone.

Technique: The potter works either indoors or out of doors in a shady place sheltered from the wind. To start the pot she places a large lump of clay on a potsherd and breaks it into three pieces which she moulds together to form the basic shape. The potter keeps both the clay and her hands wet while she works. The vessel is built up in height by the addition of smaller lumps of clay added where necessary, and smoothed on both inner and outer surfaces. After forming the rim of the vessel with her fingers, the potter puts the pot aside to dry until the following day when she turns it upside down and completes the base.

Drying: The potter fired her pottery a month after shaping it. All the pots were stored indoors covered with dry sacking, and only after the first week did she look at them.

Decorating: According to the potter both graphic designs and colour were applied before drying. Red ochre, white clay and powdered manganese, obtained from torch batteries, are used as decorative materials. Enamel paint, which is applied after firing, is also used.

Firing: About twenty pots are fired at a time. They are placed on their sides, base to base in a shallow hole on a layer of firewood and grass and covered with another layer of fuel. Some grass is placed inside each pot. The fire is started at about five o'clock in the afternoon and allowed to burn itself

out without the addition of fuel. The pots are left in position until morning. They fire a light reddish brown.

No further information in this section.

Pottery forms, names and uses

POTS

1. WITHOUT NECKS

(a) Spherical pots with thickened rims and rounded bases. Made in a variety of sizes. Decorated with simple graphic design. (Tzaneen)

Name: large size: *mbita*; small size: *shimbitana* (potter).

Use: large size: for making porridge or beer, when damaged used for storing dry foodstuffs; small size: for cooking vegetables (ditto).

(b) Carinated and sub-carinated pots with thickened rims and rounded bases. Decorated with colour and graphic design. (Tzaneen)

Name: *mabešo* (potter).

Use: for beer or water (ditto).

2. WITH NECKS

(i) *Upright*

Spherical to inverted bag-shaped pots with upright necks formed with poorly-defined point of inflection, and rounded bases. Made in a range of sizes. Decorated with graphic designs. (Tzaneen)

Name and use: no record.

(b) Small pots with upright neck formed with poorly-defined point of inflection. Decorated with graphic design and colour. (Tzaneen)

Name: *dzomela* (potter).

Use: for drinking from (ditto).

Decoration

Large vessels with an unburnished finish were decorated with either a band of hatching or cross-hatching, or a single incised line about 3 inches below the rim. Smaller pots with a better finish were decorated with more complicated arc, band and triangle designs and coloured with either traditional materials or enamel paint.

System of distribution

Specialist potters sell to buyers who place orders with them.

No further information.

SECTION II—LITERATURE

No information.

CONCLUSION

Among these Sotho people of Tzaneen pottery is still made by a few women specialists. The potter interviewed had learnt the art from her mother, and used a modification of the Tswana method of building the vessel from the widest diameter and completing the base last.

The range of pottery types is small, consisting of large, rough-surfaced brewing and storage pots, small and medium-sized decorated pots, either spherical type with short upright necks or, fairly commonly, carinated types. The carinated, decorated pots are very like those made by Lobedu in Pietersburg.

The Tsonga custom of drinking beer from pottery beakers has been adopted. The pottery terminology given by the potter was mainly Tsonga.

The use of manganese from old torch batteries and of enamel paint for decorating shows modern influence on the pottery.

NORTH EAST SOTHO—DISCUSSION

Not a great deal of information has been collected concerning the pottery of the North East Sotho, and with the exception of the Lobedu no distinct pattern of the individual pottery traditions or their relationship to each other appears from the available data.

It is known, however, that the North East Sotho use pottery today; the Lobedu make their own, as do some Sotho potters in the Tzaneen district, but the Phalaborwa buy what they need from neighbouring tribes, not all of whom are Sotho.

Potters are women specialists. Two different techniques are known to be used; the spiral, by the Lobedu, and a method comparable to that used by the Tswana of Bechuanaland, by a Sotho potter in the Tzaneen district.

A representative range of pottery collected by Krige from the Lobedu in 1938 consists of open-mouthed bowls and spherical and near-spherical pots very like those of the Venda and Lemba in type. It also resembles that of the Venda and Lemba in that the type and degree of decoration varies with the type of vessel. It is, however, possible to distinguish Lobedu ware from that of the latter groups by its decoration. For although the Lobedu use the same decorative materials and graphic techniques, they also use stamping and their designs are different.

In 1936 a small collection of a different type of polychrome Lobedu ware was acquired by Dr. Van Warmelo in the Pietersburg district. The pots are mainly sub-carinated and carinated types and are decorated with patterns outlined with stamped impressions only. The decorated pottery seen at the Sotho potter's kraal in Muhlava's location was more like this than the Venda-type Lobedu ware, or the pottery of the Tsonga among whom the Sotho there live.

A study of the pottery terms used by the North East Sotho shows that the Lobedu had a wide, distinctive vocabulary, which seems to have changed since recorded by Krige in 1938 to become today nearer that used by other East Sotho tribes. The Phalaborwa terminology seems to be a mixture of the old Lobedu and terms common to the Sotho division, whereas the Sotho of Muhlava's location use mainly Tsonga terms.

In conclusion it can be said that with the exception of the Lobedu pottery

which is related to that of the Venda and the Lemba, it is not possible to obtain much of a picture of the pottery traditions of the North East Sotho. All that can be said from the available information is that the pottery used by the Sotho tribes of Tzaneen seems to be related to that made by the Lobedu of Pietersburg, which differs from the main Lobedu tradition, and that the Phalaborwa used the same type of ware as most Lobedu, although they no longer make their own.

Modern influence is seen in the use of paint as a decorative material in Tzaneen. Tsonga influence seen among Lobedu and the Sotho of Tzaneen in their use of pottery vessels for drinking instead of the traditional calabashes.

37. NORTH SOTHO

(a) **Kxaxa**

No information.

(b) **Koni**

SECTION I—FIELD

The Koni were not visited.

Technology

The following information was recorded by Mr. Velcich, Department of Bantu Education, Pretoria, on visits to the Koni of Dikgale's, Matok's and Mathlala's locations in the Pietersburg district in 1957.

Potters: The potters were women specialists who made pottery in large quantities for sale. The knowledge of the methods was passed from mother to daughter and was said to be a secret closely guarded within the family.

Materials: A deposit of suitable clay at Dikgale's location was used by all potters there. The potter at Mathlala's location bought her raw material at three rands a load from a chief in the Potgietersrust district.

The clay was taken home and kept indoors out of wind and rain until the potter was ready for it. It was prepared by grinding finely on a grinding stone, mixing with water and kneading to the correct consistency. The potters never used the clay immediately after preparation but allowed it to stand for a day as it was then much better to work with.

Tools

1. *As a support on which to work:* a wooden dish.
2. *As smoothers:* (i) for inner and outer surfaces—a *thema* pod (*Bauhinia kirkii* Oliv.); (ii) for rim—a piece of goatskin.
3. *For decorating:* (i) for graphic design—a piece of calabash, a *thema* pod.

Technique: Potters worked indoors both during the day and at night by the light of an home-made paraffin lamp. Pottery was made only during the summer months because the potters found that when the weather was cold the pots cracked. A pot was started near the base by coiling a roll of clay approximately 6 to 8 inches long. (There is no further record of the method.)

The rim was smoothed with a piece of wet goatskin. When the upper section of the vessel was shaped it was allowed to dry for a while before it was removed from the support in order to complete the base.

Drying: There was a period of drying before firing.

Decorating: Pottery was decorated after a short drying period. Graphic decoration was carried out with either a piece of calabash or a *thema* pod, the edge of which was dipped in dry sifted ash and 'rolled' along the clay surface. It was necessary to dip the tool repeatedly into the ash. Colour was applied at a slightly later stage. A red colour was obtained either from earth from anthraxes or other local deposits or from a source near the tin-mine at Potgietersrust where it was bought for about twenty-five cents a pound. To obtain the best results this earth was 'roasted', mixed with water and applied as a paint. Graphite obtained from Bochum was used to blacken vessels. Black ash was also said to be used.

Firing: All the potters at a homestead fired their wares at once. The vessels to be fired were placed upside down in a heap on a cleared piece of ground and covered with dry cowdung. At a firing of thirty-three pots eight bags of dung were used at Dikgale's location. Maize stalks were used as kindling and aloe leaves and potsherds were packed around the heap in such a way as to hold the fuel in position. The potters liked to fire at noon. The fire was stoked for an hour and any exposed vessels re-covered with dung immediately. The pottery was allowed to cool down before it was removed from the ashes and taken indoors. During firing the potters offered prayers to prevent the pots from cracking (Dikgale's location).

The direction and strength of the wind were important factors during firing. The best results were obtained when the wind was from the east, if it was only a slight breeze the onlookers were requested not to stand in its way, and if it was rather stronger than required the company stood so as to obstruct it as much as possible (Dikgale's location).

At Mathlala's location a hole about 14 inches deep was dug and the pots piled into it and covered with firewood. Potters here attributed cracking of vessels to the use of poor clay. Vessels were sounded to test the degree to which they were fired.

Sealing/Testing

1. The potter smeared large pots with cowdung to close the pores after firing (Mathlala's location).
2. A cooking-pot was heated over a fire; when it was very hot it was filled with cold water which was brought to the boil. If the pot did not crack it was considered a good one (Dikgale's location).
3. Beer-pots were heated and then smeared inside and outside with dung while they were hot. When they cooled they were filled with cold water and thoroughly washed (Dikgale's location).

Tests 2 and 3 were carried out by buyers before they used new pots.

Mending: No record.

Pottery forms, names and uses

BOWLS

I. WITHOUT NECKS

(i) *Open-mouthed*

Deep bowl with rounded rim and flattened base. Height about 15 cm. Inner surface serrated. (No. 163, SAM 8829, Pietersburg)

Name: no record.

Use: for grinding snuff (Velcich; museum records).

(b) Deep wide-mouthed bowl. Decorated with graphic design and colour. (TVL 8146, TVL 8289, both Pietersburg; cf. Nos. 199 and 200)

Name: *lehlapêlô/lešapêlô* (TVL records/Velcich).

Use: for washing (TVL records).

(c) Deep wide-mouthed bowl with rounded base. Decorated with graphic design. (Velcich notes)

Name: *morufsi wa mafsi* (Velcich).

Use: for boiling milk (ditto).

(d) Shallow bowl. Decorated. (Velcich)

Name: *sengetana/thušwana ya go sebetsa* (Velcich).

Use: for relish (ditto).

(ii) *Incurved bowls*

(a) Wide-mouthed incurved bowl (Velcich notes).

Name: *tšhikwana* (Velcich).

Use: for sour milk (ditto).

(b) Wide-mouthed incurved bowls. Made in range of sizes. Undecorated. (Velcich).

Name: large size: *pitša*; small size: *pitšana* (Velcich).

Use: large size: for cooking porridge; small size: for cooking meat and vegetables (ditto).

(c) Incurved bowls (Velcich).

Name: large size: *sebepe*; small size: *sebepitšana* (Velcich).

Use: large size: for feeding small children; small size: for cooking soft porridge for young babies; also container from which baby is fed by hand (ditto).

POTS

I. WITHOUT NECKS

(a) Large pots with a capacity of 12 gallons. Undecorated. (Velcich)

Name: *nkgo* (Velcich).

Use: for brewing and storing beer (ditto).

(b) Large pots. Decorated with colour and graphic design. (Velcich)

Name: *motšega/khudu* (Velcich).

Use: for transporting water (ditto).

KONI

(c) Pots with capacity of 1 gallon (Velcich).

Name: hlofelwana/motšega (Velcich).

Use: for serving beer to one or two visitors (ditto).

2. WITH NECKS

(iv) *Undifferentiated*

Pot with neck formed with poorly-defined point of inflection. (Velcich)

Name: sedibelo (Velcich).

Use: for carrying beer or water; or a container for sour porridge (ditto).

BEAKERS

Barrel-shaped pot. Height about 18 cm. (No. 164, Velcich)

Name: tshomela (Velcich).

Use: for drinking. It is, however, a Tshangana custom to drink from pottery, Sotho use calabash cups (ditto).

MISCELLANEOUS

(a) No description.

Name: lefiswana (Velcich).

Use: for fermenting babies' food overnight, before cooking in *sebepe* (ditto).

(b) Bin made of a mixture of clay, dung and grass (Velcich).

Name: peule mabele sefala (Velcich).

Use: for storing grain (ditto).

Decoration

Very little is known about the decoration. One bowl in the Transvaal Museum has a wide horizontal band outlined with grooved lines and patterned with a double zigzag line, the triangles so formed being decorated with cross-hatching and the band with colour (cf. Nos. 199 and 200).

Another design is the use of crenulate and straight lines to form a horizontal band, which is coloured.

The drinking vessel has wavy vertical bands patterned with cross-hatching, and horizontal bands with compound hatching have also been seen.

System of distribution

Finished pots were taken into the location to sell. Cash prices varied from 75c (7s. 6d.) to R7.00 (£3 10s.) depending upon the size and type of vessel. A number of potters sometimes hired a lorry to take a load of pottery to a location where there was grain for sale and where they were able to barter their wares. Vessels were exchanged for twice the amount of grain they could contain. Bartering was preferred to cash sales.

Velcich found that pottery was used because people preferred the taste of food prepared in clay vessels, and beer and water kept so fresh and cool in them.

No further information.

SECTION II—LITERATURE

No information in this section.

CONCLUSION

The Koni were not visited and their exact method of building is not known. In 1957 the Koni were well known for their pottery and made large quantities both for domestic use and for sale. The potters were women who kept their techniques a closely guarded secret within the family. Earthenware utensils continued to be bartered for grain rather than sold, although money was accepted. One potter is known to have bought clay which she had to fetch from a long distance.

Only two examples of Koni pottery were seen but from descriptions and sketches made and terminology collected by Mr. Velcich, it appears that they had a large range of pottery types, and both an undecorated and a decorated ware. Several of the names recorded by Mr. Velcich are the same or variants of those recorded by Quin (1959) among the Central Sotho, who used pottery for the same purpose, and apparently made a similar range of types. The range is also very similar to that made by Venda, Lemba and Lobedu.

There is no record of European influence on this pottery. Tsonga influence is seen in the adoption of clay drinking vessels (*tshomela*).

(c) **Birwa**

No information.

(d) **Tlokwa**

SECTION I—FIELD

A Tlokwa homestead on Boulust farm, at Bochum, northern Transvaal, was visited in June 1962.

Technology

The following information was obtained from informants at the interview at a Tlokwa homestead.

Potters: A number of women in the district specialize in the manufacture of pottery for sale.

Materials: Potters fetch the clay themselves from Soekmekaar where there is a deposit of suitable clay. The raw material is fetched dry and is mixed with water and kneaded. No filler is used. The clay is sometimes used on the day of preparation.

Tools

1. *As a support on which to build:* a wooden dish, an enamel plate.
2. *As smoothers:* (i) for inner and outer surfaces—a piece of calabash; (ii) for rim—a wet cloth; (iii) for beating walls together—a piece of plank.
3. *For decorating:* (i) for graphic designs—a sharp tool; (ii) for applying colour—a piece of cloth.

TLOKWA

Technique: Pots are made indoors, out of the wind. They are started with a lump of clay which is entirely hollowed out to form the walls. The size is increased by building on to the basic shape with rolls of clay which are flattened and smoothed into position. The rim is completed by the addition of a thin roll of clay smoothed into position around the mouth, and given the finishing touches with a very wet piece of cloth. A knife is used to remove a small amount of clay all the way around the mouth below the edge to give the rim a thickened effect.

The day after shaping the upper section the base is completed. The hole is closed by beating the walls inwards with a piece of plank and smoothing the join neatly with a piece of calabash. It is necessary to add a little more clay at this stage when making very large pots.

Drying: Pots are dried indoors for two months. On the morning of the day of firing they are taken into the sun.

Decoration: Incised decoration is carried out after shaping. Colour is applied when the pot is dry but before firing. Graphite (*phômô*) is obtained from Tzaneen by the potters, who go there by lorry. The colour is applied by rubbing the piece of graphite against the surface and then polishing the application with a wet finger. It is sometimes necessary to apply a little more graphite after firing. The ochre (*letsoku*) comes from Vandaland. It is applied as a paste with a wet cloth.

Firing: Firing takes place on a large scale. Fuel is scarce and potters collect and store as much as possible during the wet season. The number of pots which are fired at a time depends upon the amount of available fuel. The pots are placed on their sides on the ground, on a layer of stones and covered with firewood. The fire is lit at the bottom of the pile. The pots become red-hot after about an hour and the fire is then allowed to die down. The vessels are left in position overnight. Cracking is believed to be caused by the fire.

Sealing/Testing: No method of sealing is necessary as the pots are water-proof after firing.

Mending: No information.

Pottery forms, names and uses

POTS

(a) No description. Large sizes.

Name: *motšêrga* (field).

Use: for making beer and storing beer or water (field).

(b) No description. Small sizes.

Name: *motšêgana/hlofelwana* (field).

Use: for beer or vegetables (ditto).

BEAKERS

Beaker with projecting base. Decorated with graphic design and colour.
(field)

Name: no record.

Use: for drinking (field).

No further information in this section.

SECTION II—LITERATURE

No further information in this section.

CONCLUSION

Although only one Tlokwa vessel was seen it was learned from a family at Boulust, Bochum, that the Tlokwa still use pottery and that there are a number of women potters in that vicinity who sell to others.

The technique described by the informants was that of starting a vessel by entirely hollowing a lump of clay, and building it up to the required height with the addition of clay in rolls, and completing the base last.

The two pottery terms given by informants are comparable with those used by the Koni.

(e) **Xananwa** (Hananwa)

SECTION I—FIELD

A potter at Leipzig in the Blauwberg district, northern Transvaal, was visited in June 1962.

Technology

The following information was obtained from the potter interviewed.

Potters: A number of women in the district specialize in the manufacture of pottery.

Materials: Suitable clay for pottery is found locally. The potter had experimented with a number of types before she found a good one. She mixes water with the raw material and kneads it thoroughly; the clay is then ready for use.

Tools

1. *As a support on which to build*: a plate.
2. *As smoothers*: (i) for the edge—a piece of wet cloth; (ii) for burnishing—a stone.
3. *For decorating*: (i) for graphic designs—a thorn; (ii) for burnishing—a smooth stone.

Technique: Small pots are moulded from the lump; when making large ones the potter hollows the lump of clay entirely and builds the walls to the required height with rolls of clay. The edge is smoothed, first with the fingers and then with a piece of wet cloth, the thumbnail being used to smooth away excess clay below the rim to give it a thickened finish. Large pots are completed after a short period of drying by beating the lower sections of the wall inwards until they meet.

Drying: Pots are allowed to dry indoors for a period of about two weeks before firing.

XANANWA

Decorating: Incised decoration is carried out after shaping when the clay is damp. Colour is applied a few days later. Graphite, from Soekmekaar, is crushed, ground fine and mixed with water. It is applied and burnished with a smooth stone. Ochre (*letsoku*) is dug, locally. It is prepared and applied in the same way as the graphite. Ash (*melôra*) is rubbed into outlines of the designs before or after firing. It is sometimes necessary to apply more graphite after firing.

Firing: About ten pots are fired at a time in a hole specially dug for them. They are placed on, and covered with, layers of wood. The fire is lit in the afternoon and allowed to burn itself out. The pottery is removed from the ashes the following day.

No further information.

Pottery forms, names and uses

BOWLS

1. WITHOUT NECKS

(i) *Open-mouthed*

(a) Wide-mouthed bowls with cut or rounded rims and flattened or rounded bases. Height 12–15 cm. Decorated with graphic design and colour. (No. 182, SAM 8698, Blauwberg; No. 184, TVL 61.95, Blauwberg)

Name: *lešapêlô/lefisô* (museum records), *lehlapêlo* (Van Warmelo, 1964).

Use: for washing (ditto).

(b) Wide-mouthed bowls with rounded rims and flattened bases. Height about 7 cm. Decorated with graphic design and colour. (No. 183, TVL 61.96, Blauwberg)

Name: *thiswana* (museum records).

Use: for serving vegetables and meat (ditto).

(c) No description.

Name: *tsingetana* (Blauwberg).

Use: for serving meat (ditto).

(ii) *Incurved*

Small wide-mouthed spherical bowl with thickened rim and rounded base. Height about 13 cm. Decorated with single incised line. (No. 185, TVL 61.97, Blauwberg)

Name: *pitšana* (museum records).

Use: for cooking meat and vegetables for about six people (ditto).

POTS

2. WITH NECKS

(i) *Upright*

(a) Very large wide-mouthed spherical pot with upright neck formed with poorly-defined point of inflection and rounded base. Height about 45 cm. Decorated with graphic design and colour. (Blauwberg)

Name: pitša (Blauwberg).

Use: no record.

(b) Large spherical pot with short upright neck formed with well-defined point of inflection, rounded rim and rounded base. Height 31 cm. Decorated with graphic design and colour. (No. 181, SAM 8697, Blauwberg)

Name: motšéga (Blauwberg).

Use: for beer (ditto).

(ii) *Inward-sloping*

Large inverted bag-shaped vessels with inward-sloping neck formed with poorly-defined point of inflection, rounded rims and rounded bases. Height about 25 cm. Decorated with graphic design and colour. (No. 186, TVL 61.98, Blauwberg)

Name: sekhukwana (museum records).

Use: for storing and serving beer (ditto).

MISCELLANEOUS

Other pottery names given by the potter were: *hlofelwana*—a small pot; *motšegana*—a middle-sized pot; *nkho*—the biggest pot.

Decoration

Graphic decoration generally takes the form of designs outlined with incised or grooved lines. A band 3 to 6 centimetres wide is sometimes patterned with cross-hatching coloured with white ash. This type of decoration is commonly found around the mouths of bowls and the necks of pots. The pots are sometimes further decorated with a design of arcs patterned with hatching or stamped impressions. Graphite and ochre are used on vessels with graphic design.

No further information.

SECTION II—LITERATURE

No information.

CONCLUSION

The Xananwa still make and use pottery today. The potters are women who specialize in its manufacture, and the one interviewed had a large trade. Small vessels are moulded from the lump, and large ones built by hollowing a lump of clay entirely to start with and building the walls up with the addition of clay in rolls. The base is completed last. The latter technique is used by the neighbouring Tlokwa, and moulding from the lump is used by the Venda, and by some Shona tribes in the manufacture of small vessels.

The range of pottery types seen consists of open-mouthed bowls of various sizes used for washing and serving relishes, incurved bowls for cooking, and large pots with slight necks used in the brewing, storage and serving of beer and storage of water. Vessels of the first two types are analogous with those made by Koni, Pedi, Venda and Lemba. Even in degree of decoration there is

a parallel as the open-mouthed bowls are generally decorated both inside and out, and the incurved bowls with a single horizontal line.

Xananwa decoration is characterized by a cross-hatched band below the rim of both pots and bowls, and an arcade design coloured with graphite and ochre on large pots. The former technique is also used by Venda, Lemba, Lobedu and the Swazi potters of Sekhukhuneland, and an arcade design is used by the Central Sotho, and also the Koni of Pietersburg.

The Xananwa terminology is very like that of the Koni.

The making of open-mouthed bowls with flattened bases not rounded may be the result of European influence.

(f) **Kwena** or **Moletse**

SECTION I—FIELD

This group were not visited.

Technology

No information.

Pottery forms, names and uses

POTS

2. WITH NECKS

(i) *Upright*

(a) Spherical pot with very short, upright neck formed with well-defined point of inflection, rounded rim and rounded base. Height about 22 cm. Decorated with colour and stamped design. (No. 187, SAM 4993,* Pietersburg)

Name and use: no record.

(b) Inverted bag-shaped pot with short, upright neck formed with poorly-defined point of inflection, thickened rim and rounded base. Height about 11 cm. Decorated with colour and stamped and graphic design. (No. 188, SAM 4993, Pietersburg)

Name: no record.

Use: for beer (museum records).

Decoration

Both these vessels are decorated with well-burnished graphite and ochre, and one with a white material rubbed across the stamped band as well. The spherical pot has a single stamped arcade band coloured with graphite below a wide band patterned with stamped impressions. The other also has a band of arcs, but in this instance they are not joined to form a continuous band, and are grooved not stamped. The band below the neck too is grooved, but is patterned with hatched lines of stamped impressions.

No further information.

* This vessel could be classified as a spherical pot with thickened rim.

SECTION II—LITERATURE

No information.

CONCLUSION

It is not known whether the Kwena/Moietse people make pottery today but these two examples of their ware, particularly the spherical pot, are decorated in the way described by Schofield as being typical of Pedi ware. This suggests a link with the Central Sotho.

No technological information is available.

(g) **North Sotho** (undifferentiated)

SECTION I—FIELD

Technology

No information.

Pottery forms, names and uses

The following pottery types are included here because they come from the region inhabited by the North Sotho tribes. Some of them are modern, others were found in abandoned caves and may not necessarily be Sotho in origin.

a. FROM CAVES

BOWLS

1. WITHOUT NECKS

(i) *Open-mouthed*

No. 190, SAM 8128, Koppie Cave, Holmsleigh, Pietersburg; No. 196, SAM 8132, Location Cave, Potgietersrust; No. 197, SAM 8131, Blieden's Farm, Potgietersrust; cf. Koni TVL 8146 and TVL 8289, Pietersburg; No. 195, Location Cave, Potgietersrust; cf. Koni TVL 8146, TVL 8289, Pietersburg.

(ii) *Incurved*

No. 192, SAM 8132, Location Cave, Potgietersrust; No. 193, SAM 8135, Location Cave, Potgietersrust.

2. WITH NECKS

(i) *Everted*

No. 189, SAM 8132, Location Cave, Potgietersrust.

POTS

1. WITHOUT NECKS

No. 200, SAM 8129, Koppie Cave, Holmsleigh, Potgietersrust; No. 191, SAM 8130, Waterfall Cave, Amatola, Potgietersrust.

b. MODERN

2. WITH NECKS

(i) *Upright*

No. 199, SAM 4994, Pietersburg.

NORTH SOTHO

BEAKERS

No. 198, SAM 4991, Pietersburg.

Decoration

The examples of ancient pottery of this region consist of both undecorated and decorated vessels, stamped decoration being characteristic of the latter. The same degree of decoration is found on these vessels as on the modern ware of this region, and that of the Lobedu and Venda. Open-mouthed bowls have a wide band of decoration on the outer surface below the rim, and are sometimes coloured with graphite both inside and out. Incurved bowls have a much simpler form of decoration consisting of a single horizontal line of stamped impressions or two lines, one stamped and one grooved. One incurved bowl has a stamped zigzag design.

The two examples of modern ware have entirely different decorative styles and are unlike any other Sotho ware seen. The bowl is decorated almost all over the outer surface with zigzag band and triangles coloured with graphite on an ochre background. There is also a narrow grooved band at the base of the neck patterned with stamped impressions. The design on the beaker was outlined after firing and consists of two deep zigzag lines at the top and bottom of the vessel, the peaks of which reach opposite extremes when vertically opposed to each other. There is a narrow horizontal band half-way down the vessel. The areas above and below the upper and lower zigzags respectively are coloured with ochre, and the mid-band with a brown material.

NORTH SOTHO—DISCUSSION

The Kxaxa and Birwa are excluded from this discussion.

Pottery is still made and used among the Xananwa and Tlokwa today and there was a thriving industry among the Koni. Among all the tribes women specialists were responsible for the making of pottery, which they sold or bartered. Among the Koni, the pottery techniques were said to be kept secret within certain families. Potters seem to travel considerable distances to collect or buy clay, ochre and graphite.

From descriptions it appears that the Xananwa and Tlokwa use similar techniques, namely, the entire hollowing of a lump of clay to start with, the vessel being built up with additional clay in rolls, and the base being completed by beating the lower part of the wall inwards until the hole is closed. This technique is not known to be used by any other Sotho tribes but a variation of it was described by a Kalanga potter at Serowe, and a Karanga potter at Belingwe.

No Tlokwa pottery was seen but Xananwa and Koni pottery showed affinity in range of types, the use of an arcade design, and in terminology. Further, this pottery, particularly that of the Koni, shows some resemblance to that of the Central Sotho and to a lesser extent there seems to be a relationship with Lobedu and Venda, although the decorative designs of the polychrome wares of the latter are of a different type.

NORTH SOTHO

Contact with Europeans does not appear to have influenced pottery shapes and decoration of these wares, with the exception of the open-mouthed bowls of the Xananwa, many of which have flattened bases.

SOTHO—DISCUSSION

There are potters among all three groups today but not among all the tribal groups of each subdivision. As among the Nguni and Tsonga, pottery is made by women specialists. Only one instance (Koni) was recorded where the techniques were kept secret in certain families. This may have been general in the past but among all the tribes visited there is no restriction as to who may make pottery. Some potters or groups of potters have a very flourishing trade. South Sotho and Tswana potters have no compunction in selling pots that have been cracked in the fire and mended, a practice not found among Nguni or Tsonga.

At the beginning of this section it was stated that the Sotho people had been subdivided into three main groups. As regards the modern pottery it is possible to distinguish the same groups in the south and the west, but among the East Sotho there seem to be at least two distinct pottery traditions, typified by the Lobedu (North East Sotho) and the Pedi (Central Sotho). It is possible that the Lobedu may have been influenced by Lemba.

As regards building techniques one clear indication stands out and that is that the West Sotho (i.e. Tswana) build with lumps of clay from the widest diameter to complete one half of the pot first and then turn it over to finish the other half. This group has one main characteristic shape, made in different sizes for different purposes, that is a spherical pot with short, straight, everted neck. Carination also occurs, mainly in the east of this area. Tswana ware is heavy with a smooth moderately burnished finish, usually fired to a light brownish red. It is decorated by coloured ochre rather than graphic designs. Graphite is seldom used.

Among the remainder of the Sotho, whether in south or east, a variety of techniques is used and it has not been possible to relate any of these to a particular group. It is doubted whether even with further investigation it would be possible to do so now, because the two areas have seen much tribal movement and there are the additional factors of the comparatively recent immigration of the Tsonga among the East Sotho, and school instruction among the South Sotho.

Among the South Sotho the range of pottery types consists of very large straight-sided pots for storing liquids especially beer, narrow-necked elongated pots mainly bag- or inverted bag-shaped for carrying liquids, barrel-shaped pots for various domestic uses and pedestal-based beakers. The modern ware is heavy, dark brown for the rough ware and pale orange to buff mottled for the fine. There is scarcely any decoration, except on beakers. Decorative effect is often obtained by a high burnish.

Among the East Sotho both pottery traditions include open-mouthed

bowls and, apart from these, in the Central Sotho ware, inverted bag-shaped necked pots predominate, and, in the North East Sotho ware, spherical neckless pots predominate. Both wares are highly decorated with graphic designs, which in the past were stamped and today are mainly grooved and incised, and with ochre and graphite. The Central Sotho have black designs on red while the North East Sotho tend to red designs on black. In both wares arcs and triangles are frequently used motifs. Horizontal bands of cross-hatching are characteristic of Xananwa and Lobedu.

While dealing with these differences in the modern pottery of the Sotho it must be remembered that some of them are more pronounced now than in the past. For instance, stamped decorative techniques were used by some South Sotho and to a greater extent by the Central Sotho, and food bowls and cooking pots were most certainly part of the range of South Sotho pottery, although they have now been replaced by trade utensils.

European influence is seen to have been more pronounced on Sotho ware than on that of the Nguni and Tsonga, particularly in Basutoland (Lesotho) and Bechuanaland (Botswana), where not only are synthetic decorative materials used, but vessels in imitation of European glass- and china-ware are popular. The diminishing range of pottery types is also the result of contact with imported goods and is more marked in regions close to densely populated European areas.

4. VENDA

In June 1962 some Venda homesteads in the Sibasa and Louis Trichardt districts were visited.

41. WEST VENDA

SECTION I—FIELD

Technology

The following information was obtained from the group of potters interviewed at Sinthumule's location.

Potters: The potters were women who specialized in the manufacture of pottery, many of whom sold their wares outside the location. Most of them had learnt the art from their mothers.

Materials: The potters collected clay in an almost dry state from a deposit near a river. No filler was used, the clay being mixed with water and kneaded until it was plastic. It was used immediately after preparation.

Tools

1. *As a support on which to build:* any hard flat object.
2. *For smoothing:* (i) for inner and outer surfaces—a piece of calabash; (ii) for rim—a piece of very soft leather.
3. *For decoration:* (i) for graphic designs—a piece of stick, a thorn; (ii) for burnishing—a smooth stone.

Technique: A vessel was started by moulding the base from the lump and

increased in size by the addition of rolls of clay in incomplete rings. The additional clay was smoothed into position and shaped as required. The shaped vessel was set aside until the following morning when it was turned over and the base smoothed and shaped.

Drying: The pots were left covered in the kitchen hut for about a month before firing. They were taken straight from the hut to the fire when they were dry.

Decorating: On the second day after shaping, the vessel was decorated, first with incised designs outlined in the wet clay, and then by the application of colour within these designs.

The following traditional materials were used—

1. *libundi*: a clay dug from a deposit on a nearby mountain and sold in the location. It gives a red colour. The raw material was dissolved in a little water and applied as a paint. The coloured area was then burnished.
2. *phomo*: graphite, from deposits in the Modjadji Mountains, which was sold locally. Potters bartered a large pot for a fist-sized piece of graphite. A small piece of material was ground to a powder and mixed with water to form a paint which was applied with a piece of rag or the finger, and then burnished.

Uncoloured areas were also burnished before firing.

A large number of potters used enamel paint, mostly red, green and white. Vessels decorated in this way sell well.

Firing: Up to ten pots were fired at a time. Large pots were placed the right way up in the middle of a shallow round hearth on three stones, with the smaller pots around them on their sides, mouth towards the centre. Natural pats of dry dung were packed around the pots and covered with grass. Firing takes about two hours; the potter was able to tell from the colour of a vessel when it was fired, and immediately removed it by means of a long stick, to prevent it from spoiling. Black patches on a fired pot were said to be caused by smoke. Cracking during firing was caused by too much wind, but seldom occurred.

Sealing/Testing: Pots were said to be waterproof after firing.

No further information.

Pottery forms, names and uses

BOWLS

I. WITHOUT NECKS

(i) *Open-mouthed*

(a) Large wide-mouthed bowls with thickened or rounded rims and rounded bases. Height about 13 cm. Decorated with graphic design and colour. (No. 217, UCT 37.18, Mphefu's, Louis Trichardt; No. 224, SAM 8693, Sinthumule's, Louis Trichardt)

Name: *sambelo* (Nzhelele; Sinthumele's location).

Use: for washing (ditto).

(b) Medium-sized bowls with thickened or slightly thickened rims and flattened bases. Height about 10 cm. Decorated with colour. (No. 222, SAM 8696, Sinthumule's location; TVL 61.171, Mphefu's, Louis Trichardt)

Name: tshidongo (Sinthumule's; TVL records; Nzhelele).

Use: (i) for serving vegetables (Sinthumule's); (ii) for eating meat; each man has one of his own (TVL records); (iii) for eating (Nzhelele).

(c) Very small bowls with rounded rims and rounded bases. Height about 7 cm. Decorated with colour. (No. 225, TVL 61.46, Mphefu's, Louis Trichardt)

Name: tshidongo/seriswana (Sotho) (museum records).

Use: for serving meat and vegetables or drinking marula beer (ditto).

(d) Small bowls with rounded or projecting bases. Height about 8 cm. Decorated with colour and graphic design. (No. 223, UCT 37.35, Mphefu's, Louis Trichardt).

Name: ndongwana (museum records).

Use: no record.

(ii) *Incurved*

Deep bowls with thickened rims and rounded bases. Height 13–20 cm. Simple graphic design. (No. 206, UCT 37.32, Mphefu, Louis Trichardt; No. 207, UCT 37.34, Nzhelele, Louis Trichardt)

Name: large size: *khali* (TVL records, 61.45); small size: *tshidudu* (UCT records); *tshingo* (UCT records).

Use: large size: for beer or for cooking porridge (TVL records, 61.45); small size: for cooking meat, vegetables or small amounts of porridge; for keeping milk to turn sour (UCT records).

2. WITH NECKS

(i) *Upright*

Bowls with short, upright necks formed with poorly-defined point of inflection, rounded rims and rounded bases. Height about 13 cm. Decorated with simple graphic design and colour. (No. 219,* UCT 39.33, Mphefu's, Louis Trichardt)

Name: kududu (museum records).

Use: no record.

Kududu is the diminutive of *tshidudu* (Van Warmelo, 1937) (cf. *Incurved* bowls, above).

POTS

1. WITHOUT NECKS

(a) Narrow-mouthed spherical pots with thickened rims and rounded bases. Height about 17 cm. Decorated with colour and design. (No. 202, UCT 37.31, Mphefu's, Louis Trichardt)

Name: mvhuvhelo (museum records).

Use: for water (Nzhelele).

(b) Small spherical pots with thickened rims and rounded bases. Height about 12 cm. Blackened by use. (No. 220, UCT 37.30, Mphefu's, Louis Trichardt)

Name: dzhomela (museum records).

Use: for drinking (ditto).

2. WITH NECKS

(i) Upright

(a) Spherical pots with short, upright necks formed with poorly-defined point of inflection, rounded rims and rounded bases. Height about 25 cm. Decorated with colour and design. (No. 214,* TVL 61.173, Mphefu's, Louis Trichardt)

Name: mvuwelo (museum records).

Use: for preparing sour porridge before cooking (ditto).

(b) Spherical pots with short, upright necks formed with well-defined point of inflection, rounded rims and rounded bases. Height about 17 cm. Decorated with colour and design. (No. 203,* SAM 8694, Sinthumule's, Louis Trichardt)

Name and use: no record.

(ii) Everted

Bag-shaped, sub-carinated pot with everted neck formed with well-defined point of inflection, rounded rim and rounded base. Height about 15 cm. Decorated with colour and design. (No. 212,* TVL 61.172, Mphefu's, Louis Trichardt)

Name: dzhomela (museum records).

Use: for drinking beer (ditto).

MISCELLANEOUS

Double-bowled calabash-shaped vessel with thickened rim and flattened base. Height about 15 cm. Decorated with colour. (No. 218, Sinthumule's, Louis Trichardt)

Name: dzhomela (museum records).

Use: for drinking (ditto).

Decoration

The examples of West Venda pottery studied showed that there is a relationship between type of vessel and decoration.

Pots of fine ware were decorated with graphite and ochre applied within graphic designs on the upper section of the vessel. The design generally consisted of two or three horizontal bands about half-way down the pot, and above these a pattern made up of arcs or triangles.

Incurved bowls had one or two horizontal grooved lines, or a band of stamped impressions about a third of the way down the pot, and the section above this was sometimes coloured with graphite.

* These bowls and pots with necks are borderline cases, and could be classified as vessels with thickened rims.

Most open-mouthed bowls were decorated with colour and graphic design, generally inside and outside. The most common forms of decoration for the outer surface were a band of cross-hatching or two horizontal bands coloured alternately with graphite and ochre. The inner surface was usually coloured with burnished graphite, sometimes with patches of ochre as well.

System of distribution

At Sinthumule there are women specialists who make pottery for sale to customers both in the same location and in other districts.

No further information in this section.

SECTION II—LITERATURE

No information.

CONCLUSION

Pottery is made by women who specialize in its manufacture. The Venda potters interviewed had acquired their knowledge from their mothers and some of them sold their wares as well as making them for their own use.

Pottery is moulded from the lump; large sizes being built up with rolls of clay added in incomplete rings. Firing takes place in a shallow hearth.

Pottery types most commonly made are open-mouthed bowls, incurved bowls and spherical pots, all of which are made in a variety of sizes. The finer ware is decorated with graphic designs, ochre and graphite, and the coarser ware is undecorated or patterned with a very simple graphic or stamped design. It seems that decoration is very closely linked with the vessel type and thus with its function.

Contact with Europeans has resulted in the use of enamel paint as a decorative material, and perhaps in the manufacture of vessels with flat bases instead of the traditional rounded type. The Tsonga custom of drinking from clay vessels instead of calabashes has been adopted by some Venda, and spherical and calabash-shaped drinking utensils are made.

44. EAST VENDA

SECTION I—FIELD

No East Venda were visited.

Technology

No information.

Pottery forms, names and uses

BOWLS

I. WITHOUT NECKS

(i) *Open-mouthed*

Wide-mouthed bowl with thickened rim, rounded base and four legs. Height 13 cm. Decorated with colour and graphic design. (No. 210, AFRIK 60.1628, Phiphidi Falls)

Name and use: no record.

POTS

1. WITHOUT NECKS

(a) Large spherical pot with two mouths, thickened rim and rounded base. Height about 30 cm. Decorated with design and colour. (No. 208, TVL 35.688, Mphaphuli, Sibasa, Transvaal)

Name: *mvuwelo* (museum records).

Use: no record.

(b) Spherical pot with thickened rim and rounded base. Height about 27 cm. Decorated with colour and design. (AFRIK 60.1631, Phiphidi Falls)

Name: *mvubelo* (museum records).

Use: for serving beer (ditto).

MISCELLANEOUS

Calabash-shaped vessels; double-bowled with small bowl on large, thickened rim and rounded base. Height about 29 cm. Decorated with graphic design and colour. (No. 216, AFRIK 60.1629, Phiphidi Falls)

Name and use: no record.

Decoration

The four examples of pottery from the eastern Zoutpansberg were all decorated with graphite and ochre. The calabash-shaped and multi-mouthed vessels had triangular motifs and wide horizontal bands coloured alternately with graphite and ochre. On the multi-mouthed pot each triangular motif consisted of three triangles of decreasing size, one inside the other, all with the same base.

The four-legged open-mouthed bowl and spherical pot from Phiphidi Falls were also coloured with ochre and graphite and graphic designs. The bowl was patterned both on the inner and outer surface, on the outside with narrow hatched bands, truncated triangles and inverted triangles and on the inner surface with four V-shapes, point inwards. Both these designs and the more typical band and triangle design on the pot were outlined with narrow-hatched, incised bands.

No further information in this section.

SECTION II—LITERATURE

No information.

CONCLUSION

The East Venda were not visited, and although it is known that they use pottery, no field information concerning their techniques was obtained.

Very few examples of East Venda pottery were available for study. In addition to spherical pots like those of the West Venda, calabash-shaped and multi-mouthed vessels were seen, and an open-mouthed bowl with four short legs.

Although the same decorative techniques were used and most of the designs were the same as those on West Venda ware, some of them differed in that bands and triangles were bordered by narrow-hatched bands.

47. SOUTH VENDA

SECTION I—FIELD

A visit was made to Chief Davhane Rasengani's homestead.

Technology

The following information was obtained at an interview with Chief Rasengani and his wife, who was a potter.

Potters: The potters are women.

Materials: Clay from a large hole near the river is used. This source had been used for a long time and was the only one known in the neighbourhood. Good clays need no filler, but poor clay is mixed with anthill clay. The raw material is brought dry to the homestead where it is pounded fine and mixed with water. The clay is not used on the day of preparation but is set aside for twenty-four hours before use.

Tools:

1. *As a support on which to build:* a potsherd.
2. *As smoothers:* (i) for smoothing outer surface—a bean pod, *thama*; (ii) for smoothing the edge—a piece of soft skin.
3. *For decorating:* (i) for graphic designs—a pin; (ii) for burnishing—a smooth stone.

Technique: Pottery is moulded from the lump.

Drying: After the vessel is shaped it is set aside indoors and covered with blankets to protect it from draughts until it is dry enough to be fired.

Decorating: Incised decoration is done before the vessel is dry, colour is applied at a slightly later stage, before firing. The decorative materials are bought from hawkers who get the graphite (*phômô*) from Duiwelskloof district and a red material from Lwamondo, near Sibasa. Both these materials are prepared in the same way; a small amount is ground fine and mixed with water to form a paint, which is then applied, burnished and left to dry. Many potters decorate their wares with enamel paint which is applied after firing.

Firing: The pots to be fired are placed on their sides, base to base, on a layer of stones covered with wood and grass. The pottery is then covered with grass and wood and the fire is lit. After firing the pots are left in position until the following day when they are quite cool.

Sealing/Testing: Ground mealies are cooked in new pots to strengthen them.

No further information.

Pottery forms, names and uses

BOWLS

1. WITHOUT NECKS

(i) *Open-mouthed*

(a) Deep wide-mouthed bowls with rounded bases. Undecorated. (Plate XXI No. 59, Chief Rasengani's)

Name: no record.

Use: as lid (sealed into position) (field).

(b) Smaller, shallower bowls with rounded bases. Undecorated. (Plate XXI No. 59, Chief Rasengani's)

Name: no record.

Use: lid for spherical pots (field).

(c) Small, shallow bowls with rounded bases. Decorated. (Chief Rasengani)

Name: *tshidongo* (Chief Rasengani)

Use: for serving meat (ditto).

B. POTS

1. WITHOUT NECKS

Spherical pots with thickened rims and rounded bases. Made in a variety of sizes. Undecorated or decorated with simple graphic design. Colour applied to fine wares. (Plate XXI No. 59, Chief Rasengani's; No. 205, SAM 8685, Chief Rasengani's, Sibasa)

Name: large size: *nkho*; medium size: *mvuwhele*; smaller size: *khali ya ubika*; small size: *tshibvuwhele* (Chief Rasengani).

Use: large size: for storing beer, water or dry foodstuffs; medium size: for carrying water; smaller size: for cooking; small size: for serving beer (ditto).

Decoration

Large, rough wares were decorated with two parallel incised lines between the widest diameter and the rim, and were uncoloured. The fine ware, represented by a pot for serving beer (No. 205), was decorated over the entire outer surface with incised band and triangle designs, coloured with ochre and graphite and highly burnished.

No further information in this section.

SECTION II—LITERATURE

No information.

CONCLUSION

Pottery is used among the South Venda today. The only potter interviewed, the wife of Chief Rasengani, moulded her pottery from the lump.

At the homestead visited a large quantity of pottery was seen; the range of types was small, but a wide variety of sizes of each type was made. Only the finer wares were decorated with all-over graphic design, graphite and ochre, the large vessels of coarse ware having only a simple, horizontal incised or grooved band.

4. VENDA (undifferentiated)

SECTION I—FIELD

Technology

No information.

VENDA

Pottery forms, names and uses

BOWLS

I. WITHOUT NECKS

(i) *Open-mouthed*

No. 209, AFRIK 59.2322A., No. 211, AFRIK 58.1650B., No. 221, UCT 29.59, northern Transvaal; cf. Lobedu, No. 173.

(ii) *Incurved*

No. 201, UCT 29.60, northern Transvaal, No. 204, SAM 8830, Louis Trichardt.

Decoration

The open-mouthed bowls described above have designs nearer that on the bowl from Phiphidi Falls in East Venda territory than those of the West Venda. One incurved bowl is decorated with a single line of stamped impressions, the surface above it being coloured with graphite, like those attributed to the West Venda. The design on the other is not typically Venda, nor does it resemble any other design seen on Bantu pottery.

SECTION II—LITERATURE

Technology

Except where reference is made to other sources the information set out below is recorded by Van der Lith (1960 unpublished manuscript). As he deals with Venda and Lemba, an attempt has been made to separate the information here.

Potters: According to Stayt (1931) the manufacture of pottery used by the Venda was at one time entirely in the hands of Lemba potters, but there were at the time of his writing a few Venda potters, who had learnt the craft from them. Van der Lith states that 90 per cent of Venda women have no knowledge of pottery at all. He says further that he found that those who practised the art were regarded with disapproval and suspicion since it was against the tribal tradition for Venda to make pottery. He suggests that the missions were largely responsible for the fact that a number of Venda had broken away from their traditions.

Most Venda women who make pottery do so only for their own domestic use and there are only a few who sell their wares.

Materials: There are many types of clay suitable for pottery in Vandaland. Venda potters believed that pottery clays were the property of the Lemba and that they were protected by Lemba spirits, *midzimu ya vumba*. Pottery made by Venda potters was believed to be successful only if the potter obtained the permission of these spirits to use the clay. To do this, each time a potter wished to use the clay from a new site, she took a bundle of dry sticks with her and petitioned the spirits. If the pottery was a failure in spite of the potter's prayers she tried other sources until her wares were successful. Van der Lith concluded

that this practice was an adaptation of the Lemba one in which the *midzimu ya vumba* were asked to provide a good clay (p. 215).

The potter herself went to collect the clay with a pick to dig it and a sack in which to carry it. Since the sites were frequently distant from the homestead the potter collected a supply sufficient to last her for some time.

The clay was prepared by stamping it fine with a short wooden pestle on a grinding stone, adding a filler if necessary, and mixing water with the fine material. The damp clay was then stored in an old pot and covered with a lid until it was required.

Van der Lith records the use of ground sandstone (*lwalá*) or potsherds as a filler. The potters who used them said that these materials prevented breakages during drying and firing. The use of asbestos as a filler is recorded by Lestrade (Duggan-Cronin, 1928).

When the clay was required it was moistened with water and again pounded until it was of the required plasticity.

Tools:

1. *As a support on which to build:* a potsherd, which was sometimes stood on a grass ring during decoration to prevent it from tilting.

2. *As smoothers:* (i) for smoothing inner and outer surfaces—a bean pod, *thama* (*Dolichos lablab* L.); (ii) for shaping base—a flat stone, 4–5 in. in diameter; (iii) for smoothing rim—a piece of very soft goatskin (*tshikobvulo*).

3. *For decorating:* (i) for graphic designs—thorns (*mupfa*); (ii) for stamped designs—stalks of thatching grass; (iii) for burnishing—a smooth pebble (*khulungo*).

Technique: The Venda use the same technique as the Lemba but are not as skilled as the latter. Vessels are moulded from the lump, the clay being formed into a squat conical shape and the slightly pointed end placed on a sherd. The lump is hollowed out, smoothed upwards and shaped as desired. A thick roll of clay is then placed around the pot at the termination of the wall and smoothed inwards to increase the height and size of the vessel. The edge is evened by pinching off excess clay and then cutting it straight with the edge of a pod (*thama*). A narrow roll of clay is then attached to the upper edge of the wall termination; this is shaped with the aid of a soft, wet goatskin, which is folded over the rim and held in position while the pot is rotated. By exerting pressure from the inside the potter everts the rim slightly. A pod is then used to scrape away excess clay below the edge and the rim is once again smoothed with the soft leather.

The vessel is then placed indoors, with a small amount of damp clay inside it, until the following day, when the base is shaped and finished off. This is done by beating the still plastic base with a flat stone until it is neatly rounded, and smoothing it both inside and outside with a bean-pod.

This technique is used in the manufacture of all vessels. Bowls are merely moulded from the lump without additional clay. Large vessels are built to the

widest diameter and allowed to dry indoors for about twenty-four hours before they are built to the required height with rolls of clay. Venda potters make only the simplest pottery forms.

Drying: After shaping is complete, the vessel is placed indoors to dry in a store or sleeping-hut, covered with sacking. The potter tests the condition of the vessel by tapping it with her knuckles and is able to tell by the sound whether it is sufficiently dry for firing. The drying period varies with the size of the vessel and the climatic conditions.

Decorating: Graphic decoration is carried out on the first day of making before the vessel is put indoors. Burnishing of the upper section is done the following day, before the vessel is removed from its support to have the base shaped and finished, and the base is burnished immediately after it has been shaped.

Colour is applied after burnishing. Both graphite (*phomo*) and ochre (*luvhundi*) are used. Graphite is either rubbed in the piece against the surface to be coloured, or mixed with water to form a thick paste which is applied with the forefinger. Ochre is applied as a paste. The colour is then burnished with a smooth pebble.

Enamel paint is popular among the Venda and is applied after firing.

Stayt (1931) records the use of charcoal to blacken pottery. This was applied after firing.

Firing: Firing takes place in a shallow depression about 5 feet in diameter. The hearth is lined with small stones covered with dry twigs. The pots are placed on this lining, the large vessels first, in such a way that the vessels support each other. They are then covered with firewood, which is in turn covered with a layer of grass, held in position by a couple of branches. A temperature of about 700°C. is attained. The fire is kept alight with dry grass until the potter thinks that the vessels are done (about forty minutes), when the fire is allowed to burn itself out. The warm vessels are then removed from the ashes with a stick, and when they have cooled they are carried to the homestead and washed.

According to Stayt (1931) the fire was kept burning slowly for a day.

Sealing/Testing: Vessels used in the preparation and serving of food and beer are treated by a process known as '*hangula*' before they are put to use. Basically this involves heating each pot after filling it with the food or liquid for which it will be used: beer, porridge, water or meat as the case may be.

Mending: Two methods of mending broken vessels are:

1. By smearing tree-gum or wet cattle dung on minor cracks and allowing it to dry. Special mention is made of the white root sap of *mufhanga* (*Encephalartos* sp.) which dries hard and black.
2. By drilling small holes on either side of the break with an iron awl, threading wire through the holes and smearing the mend with gum or dung. Further, a band of wire may be bound around the vessel.

Pottery forms, names and uses

The descriptions are from Van der Lith, 1960. Information concerning name and use is from Stayt, 1931, Van Warmelo, 1937 and Van der Lith, 1960.

BOWLS

I. WITHOUT NECKS

(i) *Open-mouthed*

(a) Large, shallow, open-mouthed bowl with thickened rim and rounded base. Height about 11 cm. Decorated with graphic design and colour both inside and out.

Name: *sambelo* (Stayt; Van Warmelo; Van der Lith).

Use: for washing (ditto), according to Van der Lith (1960), used by men only.

(b) Shallow, open-mouthed bowl with thickened rim and rounded base. Height about 10 cm. Decorated on outer surface with graphic design and sometimes colour too.

Name: *sambelwana* (Van Warmelo; Van der Lith).

Use: for washing (ditto). According to Van der Lith (1960), used by women and children, and also sometimes as a baby's bath.

(c) Shallow, open-mouthed bowl with thickened rim and rounded base. Height about 8 cm. Not usually decorated. Sometimes has incised line below rim on outer surface.

Name: *ludongo* (Van Warmelo; Van der Lith).

Use: (i) lid for cooking-pot (Van Warmelo; Van der Lith); (ii) for serving vegetables to women (Van der Lith); (iii) sometimes, for grinding snuff (Van Warmelo).

(d) Shallow open-mouthed bowl with flattened rim and rounded or pedestal base. Decorated with graphic design and colour both inside and out.

Name: 1. *tshidongo* (Stayt; Van Warmelo; Van der Lith); 2. *tshitibo* (Van Warmelo).

Use: 1. (i) for serving food (Stayt; Van Warmelo); (ii) for serving food to men only (Van der Lith); 2. Name given to a *tshidongo*, when being used as a lid for a pot (Van Warmelo).

(e) As (d) above but smaller and not as well made. Undecorated or decorated with graphic design on the outside.

Name: (i) *tshidongwana/ndongwana/tsevhelo* (Van Warmelo; Van der Lith); (ii) *mutibo/tshitibo* (ditto).

Use: (i) for serving meat and vegetables (ditto)—according to Van der Lith used only by women and older children; (ii) lid (Van Warmelo), lid for cooking-pot (Van der Lith).

(f) As (e) above, but smaller. Undecorated or with simple incised band on outer surface.

Name: tshidongwana tsha nwana (Van der Lith).

Use: for food for children between ages of 2 and 5 (ditto).

(g) Deep open-mouthed bowl with thickened rim and rounded, slightly pointed base. Inner surface serrated to about 3 cm. below rim. Height about 11 cm. Undecorated usually, sometimes coloured with graphite on outer surface and just inside.

Name: luenda lwa fola/tshisilo tsha fola/tshisilo tsha u kuya fola/tshikuyo (Van der Lith), *luwiende vha fholi (sic)* (Stayt), *tshisilo* (Stayt; Van Warmelo; Van der Lith).

Use: for grinding snuff (all sources).

(ii) *Incurved*

(a) Very large, spherical bowl with thickened rim and rounded base. Height about 30 cm. Decorated single incised line or incised line with row of stamped impressions below.

Name: sadzingo (Van der Lith).

Use: for cooking beer porridge (ditto).

(b) Wide-mouthed spherical bowl with thickened rim and rounded base. Height about 25 cm. Generally decorated horizontal band around widest diameter and triangles design above. Covered with basketwork lid or cloth. Kept in store-hut and never moved.

Name: mukambari (Van der Lith).

Use: for storing mealie-meal (ditto).

(c) Wide-mouthed bowl with thickened rim and rounded base. Height about 15 cm. Decorated with a single line below rim, or two lines about 2.5 cm. apart. In eastern areas band coloured with graphite. Sometimes has *mato a khali* (see p. 209).

Name: khalana (Van Warmelo; Van der Lith).

Use: for cooking (Van Warmelo); for cooking porridge for three to seven people (Van der Lith).

(d) As (c) above. Height about 13 cm.

Name: kukalana/kukali tshituku/kukalana ya u bika vhuswa (Van der Lith).

Use: for cooking porridge for three people (ditto).

(e) Spherical bowl with thickened rim and rounded base. Mouth comparatively smaller than (c) above. Height about 16 cm. Decorated two parallel incised lines.

Name: ndudu/tshidudu tsha u bika muroho (Van der Lith), *tshidudu* (Stayt; Van Warmelo; Van der Lith).

Use: for cooking vegetables (ditto, all sources)—according to Van der Lith, for about seven people.

(f) Spherical bowl as (e) above. Height about 12 cm. Decorated with parallel incised lines or double row of stamped impressions. *Mato a khali* sometimes used (p. 209).

Name: tshidudwana/ndudwana (Van Warmelo; Van der Lith).

Use: for cooking vegetables for six people, frequently used for meat too. Used by doctors for preparation of medicines (Van der Lith).

(g) Spherical bowl as (f) above. Height about 10 cm.

Name: ndudwana ya nwana/tshidudu tsha nwana/tshidudwana tsha nwana (Van der Lith).

Use: for cooking vegetables for children or two or three adults; also for preparing medicines (Van der Lith).

POTS

1. WITHOUT NECKS

(a) Very large spherical pot with narrow mouth, thickened rim and rounded or slightly flattened base. Decorated single incised line or band, or undecorated. Height about 50 cm.

Name: nkho (Stayt), *nnkho* (Van Warmelo; Van der Lith).

Use: for storing beer (Stayt); for beer (Van Warmelo); for fermenting beer (Van der Lith).

(b) Large spherical pot with thickened rim and rounded base. Better finish than (a) above. Height about 40 cm. Decorated with incised bands, sometimes coloured.

Name: nkhwana (Van der Lith).

Use: for storing beer, generally kept in store-hut covered with basketwork lid (ditto).

(c) Spherical pot with thickened rim and rounded base. Height about 36 cm. Decorated with three bands around the widest diameter and patterned with triangles above them. Fairly often coloured.

Name: tamba-khotsi (Van der Lith).

Use: for carrying beer to work-parties in the field; it may also be used for storing beer or carrying water used for cooking or washing (ditto).

(d) Large, wide-mouthed spherical pot with thickened rim. Height about 30 cm. Simple graphic design, and occasional use of colour.

Name: lukamba (Van Warmelo, Van der Lith).

Use: (i) for soaking mealies before stamping; (ii) for soaking grain for beer brewing; (iii) for prepared beer porridge (all Van der Lith); (iv) name given to a broken earthenware vessel (Van Warmelo).

(e) Narrow-mouthed, spherical pot with thickened rim and rounded base. Height about 30 cm. Decorated band and triangle design above widest diameter, coloured with ochre and graphite.

Name: khali ya madi (Van der Lith).

Use: for storing drinking water, kept in a cool place. Also used for transporting water (ditto).

(f) Spherical and sub-spherical pots with slightly flattened wall above the widest diameter, rounded rims and rounded bases. Height about 30 cm.

VENDA

Decorated with band, arc and triangle design on upper section, and colour.

Name: mvuwelo khulwane (Van der Lith).

Use: for serving beer at the homestead and on the lands; in the latter use it is replacing *tamba-khotsi*. Contains beer for eight or more people (ditto).

(g) Spherical or sub-spherical pots as (f) above. Height about 20–24 cm.

Name: mvuwelo (Stayt; Van Warmelo; Van der Lith).

Use: (i) for serving beer (Stayt, 1931); (ii) for serving beer to five or eight people (Van der Lith); (iii) for storing water (Van Warmelo).

(h) Spherical, bag-shaped and sub-carinated pots with wall above widest diameter slightly flattened, thickened rims and rounded, flat or dimple bases. Height 19–22 cm. Decorated as (f) above.

Name: mvuwelwana (Van Warmelo, Van der Lith).

Use: (i) for serving beer to two or four people (Van der Lith); (ii) for water or sour porridge (Van Warmelo).

(i) Spherical, sub-spherical and sub-carinated pots with wall above widest diameter slightly flattened, pots with thickened rims and rounded, flat or dimple bases. Height 12–17 cm. Decorated as (f) above.

Name: mvuwelwana (Van der Lith).

Use: for serving beer to from one to three people (ditto).

(j) Wide-mouthed, spherical pot with thickened rim and rounded base. Height about 25 cm. Decorated single incised line or band.

Name: khali ya u bika mafuri (Van der Lith).

Use: for cooking pumpkin; also replacing *sadzingo* (a, p. 205) as cooking-pot for beer (ditto).

(k) Spherical pot with thickened rim and rounded base. Mouth narrower than (j) above. Height about 25 cm. Decorated with single incised line or band.

Name: khali/gali/khali ya u bika vhuswa/khali ya vhuswa (Van der Lith), *khali* (Stayt; Van Warmelo).

Use: for cooking porridge (Stayt; Van der Lith)—according to Van der Lith for about seven people; for cooking (Van Warmelo).

(l) Spherical pots with thickened rims and rounded bases. Height from 12 to 15 cm. Decorated with band, arc and triangle design over entire or upper surface. Coloured (Van der Lith).

Name: large size: *thufha*; small size: *thufhana* (Van der Lith).

Use: for storing baby's porridge, after cooking (ditto).

(m) Small spherical pot with flattened rim and rounded, pedestal or dimple base. Some examples with handles. Height about 11 cm. Entire surface decorated with band, arc and triangle design. Coloured.

Name: (1) *dzhomela* (Van der Lith; Van Warmelo); (2) *mukelo* (Van der Lith); examples with pedestal bases.

Use: (1) for drinking beer; found mostly in regions where Tsonga influence

is strong (Van der Lith); drinking-mug; of Tsonga manufacture (Van Warmelo); (2) for drinking beer (Van der Lith).

(n) Bag-shaped pot with flattened rim and handles. Height about 15 cm. Decorated graphic design and colour.

Name: *dzhomela* (Van der Lith).

Use: for drinking beer (ditto).

2. WITH NECKS

(i) *Upright*

Spherical pot with short, upright neck, thickened rim and rounded base. Height about 19 cm. Decorated with band, arc and triangle design and colour.

Name: *mvuwhelwana* (Van der Lith).

Use: for serving beer to from two to four people (ditto).

MISCELLANEOUS

(a) Doubled-bowl, calabash-shaped vessels with thickened rims and rounded or dimple bases. Height 17–29 cm. Decorated with band, arc and triangle design and colour (Van der Lith).

Name: large size: *ngota/mvuwheho*; medium size: *ngotana/mvuwhelwana*; small size: *dzhomela* (Van der Lith, 1960).

Use: large size: for serving beer to from five to eight people; medium size: for serving beer to from one to three people; small size: for drinking beer (ditto).

(b) Spherical pots with more than one mouth. Van der Lith saw three examples, one with two mouths, and the others with four mouths, all with rounded bases. Height below spouts about 23 cm. Decorated with graphic design and colour.

Name: *mvuwheho* (Van der Lith, 1960).

Use: for serving beer, the extra mouths said by Venda informants to show hospitality. This type of vessel is made only by Lemba potters, but is used by the Venda too (see also p. 210) (ditto).

Decoration

Having done systematic research into the decorative designs used on Venda pottery, Van der Lith drew the following conclusions:

1. There is no link between the decorative designs and the totem group of the potter or the user.
2. There is no evidence that the decorative motifs have any symbolic significance.
3. There is no evidence that the type of decoration is related in any way to the traditional religion.
4. There is a definite relationship between decoration and the use of pottery vessels. Those used by men, and in company, are the most highly decorated.

VENDA

5. Lemba potters prefer to repeat a decorative motif four times on each vessel. The Venda do not show the same tendency.
6. Before she has finished making a vessel, the potter knows what design she will use to decorate it, and she goes about the process systematically and carries it out as symmetrically as possible.
7. Traditional designs are used and there is very little attempt to introduce new designs. It is not known whether these designs are Venda or Lemba in origin.

The *mato a khali* are shallow depressions made with thumb and forefinger on certain vessels only. After questioning a number of women Van der Lith learnt that these were a type of trademark by means of which potters recognized their ware.

The types of decoration described by Van der Lith are the same as those described and illustrated from museum specimens and pottery seen in the field, particularly that of the South and West Venda and northern Transvaal Lemba.

System of distribution

Pottery is now paid for in cash. In the past it was bartered for grain. The vessel was exchanged for the amount of grain which it could contain. Venda potters make domestic ware for their own use, few of them sell their wares (Van der Lith, 1960).

Taboos and other practices in connexion with pottery manufacture and use

1. Van der Lith records the following taboo:

Members of the Venda tribes have to *hangula* (p. 203) a vessel bought from the Lemba before putting it to use. This is done for two reasons: firstly for fear that they may be cheated by the Lemba and sold poor quality pottery; secondly for fear of being poisoned by the Lemba. It is taboo for a Venda to bring a newly purchased Lemba pot into the chief's village without having treated the vessel herself. This taboo is based on the fact that if a chief should fall ill as a result of poisoning, his forefather spirits, to whom he intercedes for rain, will punish the people by sending a drought.

Van der Lith devotes a large part of his thesis to the part played by pottery in the life of the Venda and Lemba. This information is not recorded here.

The following information is obtained from other literary sources.

2. Wessman (1908) states that numerous twins were killed annually and their bodies packed into pots which were buried on the swampy river banks.

3. Hughes (1957) describes the practice of putting the bones of a deceased chief in a pot which is then placed in a shallow hole 3 feet deep; this hole must be in the same kraal as the bones of the ox in whose skin the body of the chief was previously wrapped. The pot is surrounded by stones built up to its height, and is covered with a flat stone. The new chief and the daughter of the dead chief pray at this site and sprinkle water over the bones and the surrounding stones to keep the spirit of the dead chief cool.

4. Van Warmelo (1944) states that the multi-mouthed *mvuvhelo* were sacred objects connected with ancestor worship by the Lemba, and that they were also to be found in the secret quarters of most Venda chiefs. He states that it was the prerogative of the chiefs to possess them, and it was an offence for a commoner to do so. These pots were kept indoors in a basket with a lid, and it was taboo for them to be uncovered except for use. They could only be seen by certain people. After a public beer-drink, when the chief retired to his private quarters with a small chosen and trusted company, the *mvuvhelo* was said to be used as a drinking-vessel. As it was not allowed to be put on the ground the junior wife had to be present to hold it, and two other wives to keep it filled from the storage pot. These three women always had to be present, they tasted the beer and presented it to each of the company in the order directed by the chief. Great care was taken to keep one of the mouths for the chief only, the other guests using the other openings.

VENDA—DISCUSSION

It is very difficult to separate the Venda and Lemba pottery industries, and the discussions of both sections should be taken into account.

The pottery used by the Venda today is made by both Venda and Lemba potters, but there is a higher percentage of Lemba women who are able to make pottery than Venda. In general it is accepted that the Lemba, who have lived among the Venda at least since they migrated to the Transvaal between two and three hundred years ago, used to keep the Venda supplied with pottery utensils, and that those Venda who made pottery had learnt from them. This theory is supported by the fact that Venda and Lemba potters use the same technique, and make the same type of pottery. Nevertheless, at Sinthumule location it was said that the Lemba women there no longer made pottery.

Pottery is moulded from the lump with the addition of clay in one or more thick rings formed by joining a number of sausage-shaped pieces together.

The most common pottery types used today are open-mouthed bowls for washing or eating from, incurved bowls for cooking, and spherical pots of various sizes, some decorated and some with a rough finish used for brewing beer, storing beer or water, and serving and drinking beer. Van der Lith describes a wider range of these types and a greater variety in degree of decoration than was seen in the field or museum collections. Many of the variations described by him are seldom made today. The tendency now seems to be to use a smaller range of pottery so that the uses to which each vessel is put are wider than in the past. Multi-mouthed and calabash-shaped pots are used by the Venda, but are said to be made only by Lemba potters. Drinking-vessels are made in many shapes and are believed to be the result of Tsonga influence.

Graphically decorated ware, some of it polychrome, is used, and the type and degree of decoration is closely linked with the use of the vessel. According to Van der Lith, food- and washing-bowls used by men are highly decorated

and those for women only slightly. The same distinction in decoration is made on pots used in company for serving and drinking beer and those used only by the women, for domestic purposes. Incised and grooved decorative techniques are most common, and stamping with the end of a grass stem is also used. Designs on beer vessels are made up of horizontal bands and triangles and/or arcs. The bands are sometimes hatched and the motifs are coloured with well-burnished graphite and ochre. Cooking and storage vessels generally have one or two horizontal lines below the mouth, either grooved or stamped, and small sizes are sometimes coloured with graphite above this. Open-mouthed bowls for men are coloured both inside and out. Graphite and ochre are applied within grooved horizontal bands on the outside, and roughly-shaped motifs inside. The inner surface is sometimes merely coloured with well-burnished graphite. Women's food- and washing-bowls sometimes have the graphic designs but are generally uncoloured. The type of decoration described above is also found on Lemba ware. Some of the decoration on pottery attributed to Venda potters is not of the same style although the same techniques and basic designs are used.

An unusual item recorded by Van der Lith is the use of a type of trademark by which potters recognized their work.

Many pottery terms are recorded by Van der Lith, who includes dialectal forms. In his classification it can be seen that the name of a vessel is closely related to its use, shape and size. From information from other literary sources and that obtained in the field it appears that this relationship is, in fact, fairly flexible especially in regard to size, and in some instances, use.

Modern influence can be seen in the use of enamel paint as a decorative material. The use of earthenware drinking-mugs instead of calabashes is due to contact with the Tsonga.

It seems most unlikely that the Venda should never have had a pottery tradition of their own. All other Bantu people of South Africa have made pottery at some time even if they no longer do so. It is possible that the Venda made their own pottery before the Lemba came to live among them, probably before they reached the Transvaal, and that they lost their knowledge of it so completely that when they began to make it again they adopted the Lemba techniques and copied their ware. It is not clear why the Venda should suddenly start to make pottery again after being satisfied with Lemba ware for so long, but it may be that contact with the European upset the Venda-Lemba symbiotic relationship, in that with the introduction of money the Lemba no longer received agricultural produce for their pottery, and the amount they earned would not buy sufficient food. They therefore, had to turn to agriculture themselves and their pottery production dropped. The Venda were able to buy trade articles to replace some pottery, but still preferred earthenware for some purposes and therefore started to make their own.

5. LEMBA

There are Lemba living among both the Venda in the northern Transvaal and the Shona in Rhodesia. They are dealt with in two sections.

A. Lemba in the northern Transvaal

SECTION I—FIELD

This group was visited in June 1962.

Technology

The following information was obtained at a demonstration and interview given by a Lemba potter at Mphego's, Sibasa.

Potters: The potters were women.

Materials: Clay was collected from the near-by Luvuvhu River. No filler was needed, the clay was stamped with a short wooden pestle on a flat stone, and mixed with water until it was the required consistency (Plate XXI No. 60).

Tools

1. *As a support on which to build:* a potsherd.
2. *As smoothers:* (i) for inner and outer surfaces—a bean pod, *thama* (*Bauhinia kirkii* Oliv.); (ii) for the rim—the bean pod, a very wet cloth.
3. *For decorating:* (i) for graphic designs—a small stick; (ii) for stamped designs—the ends of two stalks of thatching grass.

Technique: The vessel was moulded from the lump (Plate XXII No. 61) which was hollowed out and smoothed upwards and inwards to give the required shape. The rim was formed by adding a roll of clay to the termination of the wall after it had been evened. The roll was smoothed with the *thama* pod and the very wet cloth and the pod was used to scrape excess clay away below the rim (Plate XXII No. 62). After the vessel had been smoothed it was put aside to dry until the following day, when the base was to be shaped.

Drying: After shaping the base the potter puts the pot indoors for about five days, covered with sacking to allow it to dry completely. On the day of firing the pot is placed in the sun.

Decorating: Graphic designs are done after shaping the upper section of the vessel (Plate XXII Nos. 63 and 64).

Colour is applied after the base has been completed. Graphite (*phomo*) is either rubbed on from the piece, or ground to a fine powder, mixed with water and applied as a paint. Ochre (*luvhundi*), which is found locally, is also applied as a paint; both materials are burnished after application.

Firing: The pots are placed on their sides in a shallow hole, supported by stones and with their mouths facing each other. They are covered with layers of grass, firewood and kindling. Dung is sometimes used as a fuel. Firing takes about an hour and the pots are left in position overnight to cool before they are removed from the ashes.

No further information.

Pottery forms, names and uses

BOWLS

1. WITHOUT NECKS

(i) *Open-mouthed*

(a) Large, deep, wide-mouthed bowl with serrated inner surface, rounded rim and rounded base. Height 21 cm. Undecorated. (No. 232, SAM 8690, Mphego's, Sibasa)

Name: *mugurudo* (museum records).

Use: for grinding monkey-nuts (museum records); for storing or rubbing soaked maize to pieces; done by Tsonga before they learnt the art of making good flour by pounding in a mortar (Van Warmelo, 1937).

(b) Small, shallow wide-mouthed bowl with thickened rim and rounded base. Height 8 cm. Decorated graphic design and colour on the outer surface and colour inside. (No. 233, SAM 8805, Sibasa)

Name: *ndongwana* (museum records).

Use: for serving food (ditto).

POTS

1. WITHOUT NECKS

(a) Large, spherical pot with narrow mouth, thickened rim and rounded base. Height 37 cm. Decorated graphic design. To be coloured with enamel paint. (Plate XXI No. 57)

Name: *mvuwhelo* (Mphego's).

Use: for beer or water (ditto).

(b) Spherical pot with thickened rim and flattened base. Height 19 cm. Decorated graphic design and colour. (No. 237, SAM 8801, Tshimbupfe, Sibasa)

Name: *mvuwhelwana* (museum records).

Use: no record.

(c) Small, spherical pot with rounded rim and slightly flattened base. Height 14 cm. Decorated graphic design and colour. (No. 235, SAM 8805, Tshimbupfe, Sibasa)

Name: *dzhomela* (museum records).

Use: for drinking beer (ditto).

(d) Inverted bag-shaped, pot with thickened rim and rounded base. Height about 20 cm. Decorated graphic design and colour. (No. 234, UCT 39.1)

Name and use: no record.

(e) Inverted bag-shaped, sub-carinated pot with thickened rim and rounded base, Height 14 cm. Decorated graphic and stamped design. (No. 227, UCT 37.29, Lemana Mission, Transvaal)

Name and use: no record.

2. WITH NECKS

(i) *Upright*

(a) Sub-spherical pot with tall, curved, upright neck formed with well-defined point of inflection, thickened rim and rounded base. Height about 22 cm. Decorated graphic and stamped design and coloured. (No. 228, BWYO 2047, Mphefu's)

Name and use: no record.

(b) Small, wide-mouthed spherical pot with very slight, short, upright neck formed with poorly-defined point of inflection, rounded rim and rounded base. Height 15 cm. Decorated stamped design and colour. (No. 236,* SAM 8691, Mphego's, Sibasa)

Name: *tshidudu* (museum records).

Use: no record.

Decoration

The decoration on most of the Lemba ware studied was the same as that seen on the pottery attributed to the Venda and used by them; that is a band, arc and triangle type of design coloured with ochre and graphite, well burnished. A few specimens showed greater attention to detail; the use of stamped impressions to outline a triangular design and more frequent use of hatching on vessels with the band and triangle design (No. 228).

Two of the examples studied were decorated with designs which did not appear to be typical of this pottery. On one the design consisted of grooved hatching and cross-hatching combined with lines of stamped impressions. No colour was applied (No. 227). This vessel was made at a mission, which probably accounts for its atypical shape and design. The second example was coloured with graphite and ochre and had a band and triangle design, but this was further patterned with grooved parallel lines and stamped impressions (No. 234). It is not known where this pot was collected.

System of distribution

The potter interviewed made large quantities of pottery for sale. Informants in the Sinthumule location, Louis Trichardt, said that Lemba women in that area no longer made pottery.

No further information in this section.

SECTION II—LITERATURE

Technology

The only information on Lemba pottery methods in the literature is recorded by Van der Lith, and according to him Venda and Lemba techniques are identical (p. 201). The following information applies only to the Lemba.

* This pot is a borderline case. It could be classified as one with a thickened rim, without neck.

Potters: The majority of Lemba women are able to make pottery.

Materials: When a Lemba potter goes to collect clay at a new site she places a bundle of twigs at the pit and prays to the spirits of the clay *midzimu ya vumba* that the material will make good, strong vessels.

Tools (see p. 202).

Technique: The Lemba potters are more skilled than the Venda and make more complicated shapes which are not made by the Venda, such as calabash-shaped and multi-mouthed vessels (see p. 202).

Drying (see p. 203).

Decorating: Few Lemba potters use enamel paint to decorate their wares, preferring the traditional materials (p. 203).

Firing (see p. 203).

Testing/Sealing: To the Lemba the *hangula* process (p. 209) is a part of the process of manufacture and is a test of the strength and quality of the wares.

Mending (see p. 203).

Pottery forms, names and uses

The classification of pottery types from Van der Lith (1960) set out under Venda (p. 000ff.) applies also to the Lemba. There are no other references to Lemba pottery types in the literature.

Decoration

The designs used by the Venda and Lemba potters are identical, those executed by Lemba potters are, however, more symmetrical and show better workmanship (Van der Lith, 1960).

System of distribution

In the past Lemba potters bartered their wares for grain and it was not necessary for them to cultivate their own. Today, the demand for their wares has dropped because of the greater use of European wares and because some Venda make pottery. Further, payment is made in cash, and as the price of grain is high many Lemba are finding it necessary to abandon their pottery industry or to relegate it to second place, and cultivate their own crops.

Taboos and other practices in connexion with pottery manufacture and use

1. Stayt (1931) records the following 'New Moon Rite' (cf. Basuto, p. 118): 'At about the time that it [the new moon] was expected, a large black bowl was filled with water and put on the ground outside the hut of each headman, where the midday sun would shine directly on it. Just before noon on the day before the new moon became visible to the naked eye in the sky, it could be seen reflected in this bowl of water, following close behind the sun's reflection. The man who first saw this reflection told all his neighbours, and all shaved their heads and spent the rest of the day in fasting. The following day was a day of rest, all work of every kind being strictly tabu.'

2. Jaques (1931) records that it was a Lemba custom never to speak to strangers until they had been offered a dish of water for washing purposes.

3. It was a marriage custom of the Lemba that the bride had to remain in the village of her parents-in-law for a year before the consummation of marriage. If they accepted her she was led to her husband at the end of this period. A doctor was called in to mix the couple's blood and the bride was then given an earthenware dish in which she was to bring water to her husband every morning without his ever having to ask for it (Jaques, 1931).

4. The multi-mouthed *mwuhelo* were sacred objects connected with ancestor worship among the Lemba (Van Warmelo, 1944).

CONCLUSION

According to literary sources the majority of Lemba women are able to make pottery, and in the past they made a living by bartering their wares for grain to the Venda. Today the demand for earthenware has decreased and not all the Lemba practise pottery as a trade.

Lemba potters mould their wares from the lump, with the addition of rolls of clay in rings one on top of the other to increase the size of the vessel, for large sizes.

The Lemba make open-mouthed and incurved bowls and spherical and near-spherical pots. Pots with necks are also occasionally made, and calabash-shaped and multi-mouthed pots used by the Venda are said to be of Lemba manufacture.

Decoration generally takes the form of graphic and stamped designs coloured with graphite and ochre. Enamel paint is frequently used today instead of the traditional materials. The Venda and Lemba use the same pottery terminology although according to Van Warmelo (1937) the Lemba speak a type of Karanga, which suggests that the pottery terms are Venda.

B. Lemba in the Belingwe District, Rhodesia (Rhemba)

SECTION I—FIELD

This group of Lemba (Remba) was visited in June 1963.

Technology

The following information was obtained at an interview and partial demonstration by a Remba potter at Chief Mposi's kraal, Belingwe.

Potters: The potter was a woman who had learnt the art from her mother. She made pottery for sale.

Materials: Suitable clay was obtained from near an anthheap. The potter went to collect it herself as it had to be particularly chosen. The raw material was brought back to the homestead dry, and was stamped between stones and mixed with water. No filler was needed.

Tools

1. *As a support on which to build:* a potsherd.

2. *As smoothers*: (i) for outer surface—a mealie cob, a flat stick, a pod (*namura*); (ii) for inner surface—a pod (*namura*); (iii) for rim—a flat stick.

3. *For decorating*: (i) for graphic design—a grass stalk; (ii) for stamped designs—a grass stalk; (iii) for applying colour—a piece of rag; (iv) for burnishing—a smooth stone.

Technique: The pots are moulded from the lump. When the upper section has been shaped the vessel is set aside to dry for a short while before it is turned upside down and the base shaped.

Drying: The pots are kept indoors for two days to dry. They are not covered. On the third day they are put into the sun and that evening they are fired.

Decorating: Graphic designs are done after shaping, while the pot is still wet. Colour is applied when the pots are dry, before firing. Graphite (*chidziro*) and ochre (*chibundi*) are used. The ochre is bought from pedlars. To apply the graphite the potter first wets the design to be coloured and then rubs the graphite lump over the surface. This area is then burnished. The ochre is ground to a fine powder, and the potter dips either her forefingers or a piece of cloth first into water and then into the powder and rubs the colour on to the surface. This too is burnished.

Firing: The pots are fired either in the morning or the evening after they have been in the sun for a while. The vessels are placed slightly off-vertical, leaning against each other, in a dung fire. Wood was said to be too heavy for the pots. The potter is able to tell by looking at them when they are fired. They are left in position in the ashes until they are completely cold. Breakages were said to be caused by poor clay; if they occurred the potter used another clay for the next batch.

Sealing/Testing: New pots are filled with water, which is brought to the boil over a fire. This is a test for leaks.

Mending: No information.

Pottery forms, names and uses

BOWLS

I. WITHOUT NECKS

(i) *Open-mouthed*

Wide-mouthed bowl with thickened rim and rounded base. Height about 10 cm. Decorated graphic design and colour. (No. 230, BWYO 2031, Belingwe)

Name and use: no record.

(ii) *Incurved*

Shallow, incurved bowl with rounded rim and rounded base. Height 9 cm. Inside of bowl divided into two sections by a low clay ridge. Decorated graphic design and colour. (No. 231, BWYO 5079, Belingwe; mission school)

Name: no record.

Use: for serving relish; made in traditional style (museum records).

POTS

1. WITHOUT NECKS

(a) Bag-shaped pot with thickened rim and rounded base. Height about 19 cm. Decorated graphic and stamped design. (No. 229, BWYO 2028, Belingwe)

Name and use: no record.

(b) Bag-shaped pots with rounded bases. Made in a variety of sizes. Undecorated. (Mposi's, Belingwe).

Name: large size: *gate*; medium size: *shambakodzi*; small size: *adlane* (Mposi's).

Use: large size: for brewing beer; medium size: for cooking porridge; small size: for cooking meat and vegetables (ditto).

2. WITH NECKS

(i) *Upright*

(a) Pot with tall, upright neck formed with poorly-defined point of inflection, rounded rim and dimple base. Height about 30 cm. Decorated graphic design. (No. 226, BWYO 2029, Belingwe)

Name and use: no record.

(b) Spherical pot with tall, upright neck formed with well-defined point of inflection and rounded base. Decorated with graphic design. (Chief Mposi's kraal, Belingwe)

Name: *chipfuko* (Chief Mposi's).

Use: for beer or water (ditto).

(c) Spherical pot with short, upright neck formed with poorly-defined point of inflection and rounded base. Single line around base of neck. (Chief Mposi's, Belingwe)

Name: *njengiero* (Chief Mposi's).

Use: for beer (ditto).

Decoration

Lemba pottery from Belingwe falls into the following three classes:

- (i) Undecorated ware.
- (ii) Polychrome ware: coloured with graphite and ochre and patterned with rectilinear designs, which are either incised, grooved or stamped.
- (iii) uncoloured ware: patterned with designs of straight and curved grooved lines.

Most of the pottery seen in the field was undecorated, the few exceptions belonging to the second group. One example (No. 230) had a design very similar to a Lobedu specimen (No. 182). Only one example of the third type of ware was seen (No. 226).

The polychrome wares of the Lemba of Belingwe and the northern Transvaal are not of the same type, nor does that of the Belingwe Lemba resemble polychrome Shona ware.

No further information in this section.

LEMBA

CONCLUSION

Among the Lemba of the Belingwe district there are a number of women who know how to make pottery. The potter interviewed had learnt from her mother how to mould her vessels from the lump. She made pottery for sale, as well as for her own domestic use.

The few examples of Remba pottery seen at the potter's place were more reminiscent of Shona pottery than that made and used by the Venda and Lemba of the northern Transvaal. Shona pottery terminology was used.

Some examples of pottery from mission schools in museum collections show European influence in shape and decoration.

LEMBA—DISCUSSION

The Lemba of Rhodesia and of the Transvaal both make pottery today, and potters of both groups use the same technique. The modern pottery made by the Lemba of Rhodesia is more like that of the Shona than that of the Lemba of the Transvaal. However, the fact that pottery from archaeological sites in Vendaland, Transvaal and in southern Rhodesia is of the same class (Schofield Class R) suggests that ancestors of these two groups of Lemba made the same type of ware and that in the isolation of Vendaland the style of the pottery became more distinctive, whereas in Rhodesia Lemba pottery evolved along the same lines as that of the Shona. There is known to have been an association between the Lemba of the Transvaal and the Shona by the fact that the former speak a type of Karanga.

6. CHOPI

61. CHOPI

(a) **Lenge**

SECTION I—FIELD

The Lenge were not visited.

Technology

No information.

Pottery forms, names and uses

BOWLS

I. WITHOUT NECKS

(i) *Open-mouthed*

Open-mouthed bowl with cut rim and rounded base. Height 9 cm. No. 240, TVL 6898, Maseyeni).

Name: no record.

Use: for food (museum records).

POTS

2. WITH NECKS

(i) *Upright*

Pot with upright neck formed with poorly-defined point of inflection, rounded rim and rounded base. Height about 15 cm. Undecorated. (No. 239, TVL 6835, Maseyeni)

Name: *djomeia* (museum records).

Use: for drinking (ditto).

Decoration

Neither of the examples of Lenge pottery were decorated.
No further information.

SECTION II—LITERATURE

Technology

The following information is recorded by Earthy (1933).

Potters: Potters were women, and all women in districts where there was suitable clay made pottery both for their own use and for sale to women in districts where no clay was available. The main pottery districts were Nguzeni, Bungana, Mbangu, Malahisi, Mpalaneni (near Nyakweni) and the Barra district, at the mouth of the Limpopo. Most potters were found to be of Ndau or Tsonga origin at Malahisi.

Materials: The types of clay used in the districts given above varied in colour and quality. At Malahisi the clay from the swampy part of the lake was used.

After collecting the clay the potter put it in the shade covered with *Ricinus* leaves to keep it moist until she was ready to prepare it. This was done by stamping it in a mortar, first with water to make it plastic, and then mixed with coarsely ground fragments of sherds to strengthen it. The mixture was then kneaded in a large wooden bowl, more water and sand being added if required. The mass of clay was then placed on a sherd covered with *Ricinus* leaves and patted into the shape of a jampot with the hands or a small flat piece of wood.

Tools

1. *As a support on which to build:* a potsherd.
2. *As smoothers:* (i) for shaping—a small triangular piece of wood, a wooden slat; (ii) for smoothing—a wooden slat.
3. *For decorating:* (i) for burnishing—a large flat bean picked up on the sea-shore.

Technique: The basic technique was to mould the vessel from the prepared lump of clay, which was hollowed out, the walls so formed being drawn very gently upwards while the clay was kept very damp. Small pots were formed entirely in this way, but in the making of large pots this process was followed by the building up of the walls and neck with rings of clay placed one on top of each other. The narrow necks of gourd-shaped pots (*swikutso*) were smoothed

and shaped by twisting a stick inside the neck once it was too narrow for the hand.

Drying: After shaping, the vessel was covered with a large inverted pot so that it would dry as slowly as possible, for five days or so.

Decorating: The vessel was polished a number of times during the drying period. Pottery was sometimes coloured red with ochre (*tsumane*) found on the roots of rotting grass in marshy ground. The ochre was stamped together with a reddish clay in a mortar, and then patted into little cakes which after drying in the sun for about a month were roasted in a hot fire until they were an intense red.

Firing: Wood was used as a fuel and the pots were either placed in between layers of it on the level ground, or laid in a shallow pit in the sand and covered with firewood.

Testing/Sealing

1. New cooking-pots were not considered to be fit for boiling water until they had been sealed by cooking a little thick maize porridge (*vuswa*) in them.
2. Waterpots were not used for storing water until they had been treated to render them less porous. The treatment consisted of filling them first with boiling water, then with two changes of cold water from the lake.
3. Washbowls were strengthened by roasting maize husks (*mahungu*) in them.

Mending: No information.

Pottery forms, names and uses

The following vessel types are recorded by Earthy (1933).

BOWLS

I. WITHOUT NECKS

(i) *Open-mouthed*

(a) Large bowls. No further description.

Name: (i) *hiso*; (ii) *masheku*.

Use: (i) for mashing; used with a wooden pestle by women who sit on the ground and manipulate the pestle with a rotary motion; (ii) for supporting a pot over the fire; three bowls which have been used until there are holes in their bases form the support.

(b) Medium-sized bowls. No further description.

Name: *khamba*.

Use: for washing.

(c) Small, shallow bowls (cf. No. 240).

Name: *khambana*.

Use: for food.

POTS

I. WITHOUT NECKS

No description.

Name: (1) *mbita/ngadi* (Lenge)/*khadi* (Chopi); (2) *tolelo*.

Use: (1) large size: for cooking; small size: for medicines, sometimes used for supporting pot on the fire; (2) for storing oil and red ochre.

2. WITH NECKS

(a) Large narrow-mouthed pots with pronounced necks.

Name: *liduwa*.

Use: for storing water or beer.

(b) As (a) above, with less neck.

Name: *pfuko*.

Use: for beer or water.

MISCELLANEOUS

(a) Gourd-shaped pot; said to be of Ndau origin.

Name: *kutso*.

Use: for water.

(b) Pot; said to 'follow' the design of a woman's hand-basket.

Name: *ndzomeya*.

Use: for drinking beer.

(c) Pot, with larger mouth than (b) above.

Name: *kalaviso*.

Use: for drinking.

(d) Pot. No description; said to be of Tsonga origin.

Name: large size: *galangu*; small size: *galangwana*.

Use: large size: for distilling gin; small size: no record.

Decoration

The favourite design of potters at Malahisi was a band of incised triangles, each pair being placed apex to apex around the neck of the vessel. The use of a red colour is also described. (Earthy, 1933).

System of distribution

Potters in districts where there was suitable pottery clay had large markets for their wares among housewives in other districts. The buyers came to fetch their pots which were mainly bartered for pieces of material (*tinguvo*), mealies, and sorghum, although cash transactions did take place.

Taboos and other practices in connexion with pottery manufacture and use

1. The head-ring on which a potter carried her basket of clay could not be made with the leaves of *Momordica clematidae* or *Merremia augustifolia*, or pots made of that clay would crack (Earthy, 1933).
2. The maize porridge, cooked in a new cooking-pot to seal it, was given to those who were no longer able to have children (Earthy, 1933).
3. Potsherds were used in medicines; the clay itself was believed to have remedial properties (Earthy, 1933).

4. Pots placed on the apex of the hut roof were said to serve as protection from the rain and to have no further significance (Earthy, 1933).
5. A woman's medicine and cooking-pots were sometimes placed on her grave or buried with her when she died, but they were more usually thrown away so that they did not remind her daughters of their mother (Earthy, 1933).

CONCLUSION

The Lenge were not visited, but from Earthy we know that in 1933 pottery was made by women who specialized in its manufacture both for their own domestic use and for sale in districts where no pottery clay was available.

The basic technique was moulding from the lump, large vessels being formed by the addition of rings of clay.

Earthy describes a fairly wide range of pottery types consisting of open-mouthed bowls and pots with and without necks. Decoration took the form of a band of incised triangles placed apex to apex around the neck and the application of a red colour.

No mention is made in the literature of changes in shape and decoration of pottery as a result of contact with European peoples. Earthy found that most potters at Malahisi were of Ndaou or Tsonga origin. They do not, however, use the same techniques as the Ndaou potters of Rhodesia, although the term *pfuko* suggests a link with the Shona. Tsonga influence is shown in the use of the terms *ndzomeya* and *galangu* (also used by Tswa).

(b) **Chopi**

SECTION I—FIELD

Visits were paid to Chopi in the vicinity of Quissico (Inhambane), Alta Malaissa, near Inharrime (Inhambane), and the area known as Makupulane between Chidenguele and Manjacaze (Gaza). A great deal of pottery was seen in the latter region and a partial demonstration watched. No pottery was seen near Quissico.

Technology

The following information was obtained at the demonstration and from informants in the Makupulane district.

Potters: Potters are women who specialize in the manufacture of pottery for sale.

Materials: The clay, collected by potters from lowland areas, is strengthened by the addition of ground potsherds. The potter pounds this mixture with water in a deep wide-mouthed clay mortar with a wooden pestle. Preparation is completed by kneading. When prepared, the clay is very stiff and hard.

Tools

1. *As a support on which to build:* a potsherd.
2. *As smoothers:* (i) for surfaces—a specially prepared piece of calabash, the head of a spoon; (ii) for the rim—stiff leaves.

3. *For decorating*: (i) for applying colour—a piece of cloth; (ii) for burnishing—a large pip (*imbogota*).

Technique: The potter worked out of doors. The pot was started with a ball of clay which was hollowed out with the fingers. Although the ball was placed on a potsherd the potter turned the pot itself as she worked. The vessel was shaped by applying pressure from inside with the spoonhead. The rim was flattened and smoothed with the fingers and then the edge of a stiff leaf was used to scrape away excess clay and so straighten the edge.

Drying: After shaping, the pot was placed on a sprinkling of sand in the sherd and left to dry in the sun for four days.

Decorating: Pots are coloured red after a short period of drying. A cloth is dipped in red-tinted liquid and gently drawn over the surface, which is then smoothed and burnished with a large, smooth, brown pip.

Firing: Firing takes about one and a half to two hours. The pots are placed between layers of firewood and covered with grass.

Sealing/Testing: The pots were said to be ready for use after firing.

No further information.

Pottery forms, names and uses

BOWLS

1. WITHOUT NECKS

(i) *Open-mouthed bowls*

(a) Large, deep, wide-mouthed bowls with cut rims and rounded bases (Chief's Place, Makupulane; Nhancaja, Alta Malaissa).

Name: (i) *tshikuru* (Chief's Place); (ii) *lipani* (Nhancaja).

Use: (i) as a mortar (Chief's Place); (ii) for porridge (Nhancaja).

(b) Small, hemispherical bowls with rounded rims and rounded bases. Sometimes decorated inside. (Shikolweni, Makupulane)

Name: *lihiso* (Shikolweni).

Use: for food or as a mortar (ditto).

2. WITH NECKS

(ii) *Everted*

(a) Wide-mouthed incurved bowls with short, everted necks formed with poorly-defined point of inflection and rounded bases. (Chief's Place and Shikolweni, Makupulane).

Name: *nkhamba* (Shikolweni).

Use: no record.

(b) Wide-mouthed carinated bowls with short, everted necks formed with poorly- or well-defined point of inflection and rounded bases. Made in a variety of sizes. Sometimes with red finish. (Chief's Place, Makupulane, Nhancaja, near Alta Malaissa)

Name: *nkhanye* (Chief's Place), *tshikalango* (Nhancaja).

Use: for cooking (both sources).

CHOP I

POTS

2. WITH NECKS

(i) *Upright*

(a) Very large oval pots with short, narrow, upright necks formed with poorly-defined point of inflection and rounded bases. (Makupulane district)

Name: mbita or khadi (field).

Use: for storing water, fermenting beer or cooking on feast days (ditto).

(b) Large oval or spherical pots with narrow upright necks formed with poorly-defined point of inflection—neck almost collar-type sometimes—and rounded bases. Usually coloured red and sometimes decorated with graphic designs. (Chief's Place and Shikolweni, Makupulane)

Name: liduwa (field).

Use: for transporting water or fermenting drinks (ditto).

(ii) *Everted*

(a) Large narrow-mouthed spherical pots, sometimes with sub-carination nearer mouth than base, short everted necks formed with poorly- or well-defined point of inflection and rounded bases. Burnished red finish, sometimes with graphic design. (Alta Malaissa)

Name: fuko or khadi (field).

Use: for water or for fermenting drinks (ditto).

(b) Smaller wide-mouthed spherical pots with everted necks formed with poorly-defined point of inflection and rounded bases (No. 238, Makupulane Village, Makupulane, and Nhancaja, Alta Malaissa).

Name: large size: khadi; small size: shikadjana (field).

Use: for cooking.

(c) As (b) above with serrated inner surface (Nhancaja, Alta Malaissa).

Name: likhelo (Nhancaja).

Use: as a mortar (ditto).

(d) Small spherical pot with narrow, tall neck formed with poorly-defined point of inflection and rounded base. (Chief's Place, Makupulane)

Name: tshiduwana (Chief's Place).

Use: for holding drinking water or fermented drinks (ditto).

Decoration

A great deal of Chopi pottery is undecorated. Some was coloured red and had rough incised or grooved triangular, cross-hatched designs below the neck, sometimes only a collection of short, grooved strokes (No. 238).

System of distribution

Potters make pottery not only for their own domestic use, but also for sale to neighbours. Pottery is used in most homesteads in the Makupulane and Alta Malaissa districts. According to informants at Alta Malaissa some pottery was bought from Jangamo, Inhambane district.

No further information.

SECTION II—LITERATURE

No information.

CONCLUSION

The Chopi of Makupulane still make and use pottery, but also buy some from BiTonga potters near Inhambane. No pottery was seen at a Chopi homestead in Quissico. The potters are women specialists who sell their wares as well as making them for their own use. They mould pottery from the lump.

The range of pottery types seen was fairly comprehensive, and consisted mainly of open-mouthed bowls, large and small, very large oval, narrow-necked pots, and spherical to carinated pots with short everted necks with both wide and narrow mouths. Decoration was rare, consisting of the use of ochre or, less frequently, triangular incised designs.

Pottery shapes and decoration appeared to be unchanged by European contact. The term *fuko* suggests some contact with the Shona. A number of terms recorded by Earthy among the Lenge were also used.

(c) **Khokha (BiTonga)**

It was found during field trips that the Khokha are better known locally as the BiTonga, and this is confirmed by Rita-Ferreira (1959).

SECTION I—FIELD

BiTonga in the Conselho of Inhambane were visited in 1962 and 1963.

Technology

The following information was obtained from potters at Jangamo and at Inhambane market, the first of whom gave a partial demonstration.

Potters: The potters are women, who make large quantities of pottery for sale.

Materials: The potter at Jangamo used clay collected from a near-by riverside which she brought home on her head in a pot. The potter interviewed at the market collected her clay from Mutamba. Finely stamped potsherds are used as a filler by both potters. The raw materials are mixed with water and kneaded. Wet clay which is not required immediately is wrapped in the leaves of the castor oil plant, *tsafura* (*Ricinus*), to keep it damp.

Tools

1. *As a support on which to build:* a potsherd.
2. *As smoothers:* shells of bi-valve molluscs.
3. *For decorating:* (i) *for graphic design*—a strip of tin (Jangamo); (ii) *for burnishing*—shells (ditto).

Technique: The potter at Jangamo worked out of doors; when she was first observed the pot had been shaped and she was smoothing it with a shell. The vessel had been built up from the base, which was complete. The potter at Inhambane moulded vessels from the lump, with the addition of clay if necessary.

Drying: Pots are allowed to dry indoors for a period of from one to two weeks, before they are fired.

Decorating: Colour is applied to vessels when they are dry, before firing. A natural red material, obtainable at Mutamba, is applied as a paint with the flat of the hand and burnished with a clam shell. Egg-shaped balls of roasted, red material for this purpose were seen on sale at the market at Inhambane (cf. p. 221).

Firing: A number of vessels are fired at a time; they are placed on their sides (Jangamo) or the right way up (Inhambane) in a wood fire, and take about an hour to fire.

Sealing: The potter at Inhambane said that pottery was ready for use after firing.

No further information.

Pottery forms, names and uses

BOWLS

1. WITHOUT NECKS

(i) *Open-mouthed*

(a) Large, wide-mouthed bowls with cut rims and rounded bases. Height about 18 cm. Undecorated. (No. 241, SAM 8768, Inhambane market)

Name: *tinzalo* (Inhambane).

Use: for cooking (ditto).

(b) Medium-sized bowl with rounded base. Undecorated or decorated with colour. (Jangamo, Inhambane)

Name: *fuwana* (Jangamo).

Use: for washing (ditto).

(c) Small straight-sided deep and shallow bowls with rounded bases. Undecorated. (Maxixe market, Inhambane)

Name: no record.

Use: lid for covering small cooking-pot (Maxixe market).

2. WITH NECKS

(a) Shallow, carinated and sub-carinated bowls with short, straight, everted necks formed with well-defined point of inflection, rounded rims and rounded bases. Made in a range of sizes 11–20 cm. in height. Decorated with colour. (No. 242 and No. 243, SAM 8775, Maxixe, and SAM 8767, Inhambane; Plate XXIII No. 66, Jangamo, Inhambane)

Name: *gikalango* (Jangamo).

Use: for cooking (ditto).

POTS

1. WITHOUT NECKS

(a) Large, narrow-mouthed, elongated bag-shaped pot. Undecorated. (Cabo Mayene's, near Alto Malaissa, Inharrime).

Name: ringi (Cabo Mayene's).

Use: for storing water (ditto).

(b) Small spherical pots with rounded bases. Undecorated. (Inhambane and Maxixe markets, Inhambane).

Name: gifugo (Inhambane and Maxixe).

Use: for cooking rice (ditto).

2. WITH NECKS

(i) *Upright*

Large spherical or oval pots with narrow, upright necks formed with poorly-defined point of inflection and rounded base. Undecorated or with colour. (Inhambane market, Inhambane).

Name: tsungwa (Inhambane).

Use: no record.

(ii) *Everted*

(a) Spherical narrow-mouthed pots, with short everted necks formed with well-defined point of inflection. Made in a range of sizes. Undecorated or decorated with colour and/or graphic design (Plate XIV No. 33, Mutamba; Plate XXIII No. 65, Jangamo, Cabo Mayene's, near Alta Malaissa and Inhambane market).

Name: nghulu/unguru (Jangamo), *khali* (market).

Use: for water (Jangamo); for fermenting cashew fruit (Alta Malaissa).

(b) As (a) above but wide-mouthed. (No. 244, Inhambane)

Name: khali (Inhambane).

Use: for cooking (ditto).

(c) Large carinated pots with short, straight, everted necks formed with well-defined point of inflection. Decorated with graphite design and/or colour. (Commissioner's office, Maxixe)

Name: khali (Maxixe).

Use: for fermenting cashew fruit (Alta Malaissa).

Decoration

Applied lumps were seen on large cooking-pots at Inhambane market, and this type of decoration was mentioned by the potter at Jangamo.

A carinated pot seen at the Commissioner's office, Maxixe, was decorated with a chevron line between neck and carination and patterned with stamped impressions spiked up with a sharp tool on the lower surface. Another type of triangular design was seen on a pot from Mutamba in use among the Tswa; this was decorated with triangular impressions. (Plate XIV No. 33) A number of pots with notched rims were seen at Maxixe market.

The most common form of decoration was the colouring and burnishing of ochre on inside and/or outside surfaces.

System of distribution

There are many potters among the BiTonga, who in addition to making pottery for their own use and for sale at local markets make large quantities of pottery for sale to stores in the northern districts around Funhalouro, Sitila and Rio das Pedras. In these regions there is no clay suitable for pottery. (See also p. 101.)

Taboos and other practices in connexion with pottery manufacture and use

A spherical cooking-pot, often painted white, was frequently seen crowning the apex of the huts. According to informants this was to keep the rain out.

Potsherds are used as pumice to clean the feet.

No further information.

SECTION II—LITERATURE

No information.

CONCLUSION

The BiTonga pottery industry is thriving today. There are many women who make more pottery than they need for their own domestic use; they sell the surplus either at local markets or to trading stores in Tswa territory where pottery clay is scarce. Pottery from Jangamo was also seen at Chopi homesteads near Alta Malaissa, Inharrime.

Pottery is moulded from the lump, with the addition of clay in rings for large sizes. A wide range of pottery types is used, including open-mouthed bowls and both tall- and short-necked pots, the latter being narrow- or wide-mouthed; carination and sub-carination are common features and in this respect the pottery resembles that of the Chopi, the Tswa of Panda and Morrum-bene and the Ronga.

Decorative designs are not frequently used, but examples of applied, stamped and graphic techniques were seen. More common is the colouring of vessels with a specially prepared red ochre. Coloured vessels are highly burnished, and the general standard of the pottery is high.

On the whole Khokha terminology differs from that of both other Chopi groups although *khali* and *mbita* are both used.

62. TSHONGONONO

There is no information concerning these tribes.

CHOPI—DISCUSSION

The Tshongonono tribes of this division are excluded from this discussion.

Among Chopi and BiTonga (Khokha) there are still women who specialize in the manufacture of pottery today. The Lenge made and used pottery as recently as 1933. The potters make not only for their own domestic use but for sale to neighbours and at markets. Among the BiTonga, there is an important pottery trade with northern districts where very little pottery is made as there

is not much suitable clay. BiTonga pottery is also found in some Chopi homesteads.

The potters of these groups all mould their pottery from the lump, large vessels being built up with the addition of rolls of clay to form rings. The Ronga and Tswa potters use the same basic technique, as do the Venda and Lemba and some Natal Nguni, in the manufacture of small vessels.

Only two examples of Lenge pottery have been seen, and Earthy's descriptions of the various types are not detailed enough for classification according to the scheme used in this survey. It is recorded, however, that open-mouthed bowls were made and that some pot types were said by the Lenge themselves to be of Ndaui and Tsonga origin. Among the other two groups the range of types is very similar. It consists of open-mouthed bowls, both large and small, spherical to sub-carinated, short-necked, wide- and narrow-mouthed pots, and carinated, necked bowls. The very large, upright-necked pots seen among Chopi of Makupulane were not as frequently seen among the BiTonga; these vessels are very similar in shape to those made by a Karanga potter at Belingwe (Plate XXV No. 73).

Decoration with ochre and incised triangles was seen on pottery of both groups and is the same as that recorded by Earthy among the Lenge. On the whole, the pottery resembled that made by the Tswa of Morrumbene and of Panda, and is comparable with Ronga carinated and sub-carinated bowls.

Lenge, Chopi and BiTonga terminology reflects the confusion of influences among the groups. Although Lenge and Chopi use some of the same terms, the BiTonga appear to use a different basic terminology and share only a few terms including those suggesting Shona and Tsonga influence.

7. SHONA

Some of the Shona tribes were visited on a field trip to Rhodesia in June 1963 and examples of their pottery were seen in museum collections.

71. KARANGA

(a) **Zezuru**

SECTION I—FIELD

A Zezuru potter and other informants at Mangwende Reserve, Mrewa, were interviewed.

Technology

The following information was obtained from the potter and from a film taken in 1939 in Masembura Reserve, Bindura, by Mr. M. E. Hayes.

Potters: The potters are women who make pottery both for their own use and for sale to neighbouring housewives who are unable or unwilling to make their own domestic ware.

Materials: Clay from anthrills is used without a filler. After digging the raw material with a hoe the potter brings it home in a basket. It is then ground

on a grinding stone to a fine powder, which is mixed with water and stamped with a wooden pestle on the flat stone until it is the required consistency.

Tools

1. *As a support on which to build*: an enamel or tin plate.
2. *As smoothers*: (i) for inner and outer surfaces—a smooth piece of wood or metal, a piece of calabash, a mealie cob.
3. *For decorating*: (i) for graphic designs—a metal blade, a piece of stick; (ii) for burnishing—a smooth stone.

Technique: The ring technique is used. The vessel is started with two large, roughly formed rolls of clay which are placed on a plate to form a ring. The walls are built up with further definite rings of clay, similarly formed from more than one roll, and decreasing in size and thickness as the height of the vessel increases. The pot is smoothed inside and out during building, and at the same time gently formed into the required shape. The rim is smoothed with a piece of very wet cloth as a finishing touch. After sprinkling the pot with water and smoothing it all over once again, the potter stands it in the shade of the eaves of a hut until the following day to allow it to dry sufficiently to stand it upside down without it collapsing. The vessel is completed without the addition of any further clay. It is turned over on a mat or blanket, the enamel plate is removed and the excess clay around the base is smoothed and shaped upwards until it closes the opening.

Drying: The vessel is dried for three days indoors, on the fourth day it is put outside and on the fifth it is fired.

Decorating: The decoration of a vessel is done at two different stages. Graphic decoration is done on the second day of making before the vessel is turned upside down. The application of colour to these designs is done on the second or third day of drying. Both graphite and ochre are mixed with water, applied with the forefinger and burnished with a smooth stone. The potter at Mrewa, who decorated her wares with enamel paint after firing, burnished them when they were nearly dry before firing.

Firing: Firing takes place in a sheltered spot near the homestead, in a shallow hearth which is used again and again. The Bindura potter started a small twig fire in the ash-filled hearth, into which she put the pot on its side. The fire was then built up with large pieces of firewood and allowed to burn itself out. The vessel is removed from the ashes with a stick. The potter at Mrewa described a similar method of firing for up to ten pots, which were placed the right way up. She too used wood as fuel, if sufficient *mukwati* bark (*Strychnos pungens* Solerod (*Loganiaceae*)), which she preferred, was not available. This potter generally started firing at six o'clock in the evening and the pottery was removed from the ashes the following morning.

Breakages are said to be the result of using poor clay, of firing insufficiently dry vessels, or of a cold wind during firing.

Sealing/Testing: No method of sealing was shown in the film or mentioned by the potter at Mrewa.

Mending: No information.

Pottery forms, names and uses

BOWLS

1. WITHOUT NECKS

(i) *Open-mouthed*

Small, shallow, open-mouthed bowls with rounded bases. Undecorated (Matongarere, Mangwende Reserve, Mrewa).

Name: mbia (Matongarere).

Use: for serving vegetable relish (ditto).

(ii) *Incurved*

(a) Deep, wide-mouthed bowls with rounded bases. Height about 20 cm. Undecorated. (Plate XXIV No. 70, Chiweshe, Mangwende Reserve, Mrewa)

Name: tsya (Chiweshe).

Use: for cooking (ditto).

(b) Narrow-mouthed, incurved bowls with rounded rims and rounded bases. Height about 15 cm. (No. 245, SAM 8976, Chiweshe, Mangwende Reserve, Mrewa; Plate XXIV No. 70, Chiweshe, Mangwende Reserve, Mrewa).

Name: chikari (Chiweshe).

Use: for cooking vegetables (ditto).

2. WITH NECKS

(i) *Everted*

Sub-carinated bowl with everted neck formed with poorly-defined point of inflection. Decorated with graphic design and colour. (Nazolo Jam, Mangwende Reserve, Mrewa)

Name: gati (Nazolo Jam).

Use: no record.

POTS

1. WITHOUT NECKS

Large, straight-sided pot with rounded base. Height about 25 cm. Undecorated. (Nazolo Jam, Mangwende Reserve, Mrewa).

Name: biso (Nazolo Jam).

Use: for brewing beer (ditto).

2. WITH NECKS

(i) *Upright*

(a) Narrow-mouthed spherical pots with tall, upright necks formed with well-defined point of inflection. Height 24–35 cm. Decorated incised design and colour (Bindura, film; No. 246, Chindemora Reserve).

Name: hari, generic term (Bindura).

Use: for carrying water (ditto).

(b) Wide-mouthed spherical pots with upright necks formed with well-defined point of inflection, rounded rims and rounded bases. Height about 20 cm.

Decorated with stamped and incised design and colour. (No. 247, SAL 6114.1, Lake McIlwaine)

Name and use: no record.

(c) Spherical pot with upright neck formed with poorly-defined point of inflection, thickened rim and rounded base. Height about 20 cm. (No. 248, SAM 8975, Chiweshe, Mangwende Reserve, Mrewa; Plate XXIV No. 70, Chiweshe, Mangwende Reserve, Mrewa).

Name: *kafuko* (Chiweshe).

Use: for drinking beer (ditto).

(ii) *Everted*

(a) Vessels of the type described under (a) and (b) above are also made with everted necks.

Name and use: The same names and uses.

(b) Very large, spherical pots with wide-mouthed everted neck formed with well-defined point of inflection. Decorated with graphic design and colour. (Plate XXIV No. 70, Chiweshe, Mangwende Reserve, Mrewa)

Name: *(ti)gati* (Chiweshe).

Use: for beer or water (ditto).

ZOOMORPHIC POTS

'Tortoise' pots; roughly shaped headless creatures with squarish bodies and four legs, the mouth of the pot being the neck of the tortoise (BWYO 2009, 2010, Marandellas, Rhodesia).

Name: *lamba* (museum records).

Use: no record.

MISCELLANEOUS

Small, spherical pots with three narrow spouts and pedestal bases. (Plate XXIV No. 70, Chiweshe, Mangwende Reserve, Mrewa)

Name: no record.

Use: as a vase (Chiweshe).

Decoration

Water and beer pots are decorated with graphite and sometimes with ochre as well. The colour is frequently applied within a triangular design outlined with incised or grooved lines around the body of the vessel and in vertical bands down the neck. Some pots had the graphic design but were uncoloured.

The sub-carinated bowl seen at Nazolo Jam was decorated in an entirely different way with a complicated triangular design patterned with hatching in a variety of directions.

A number of the pots with necks have a groove around the base of the neck.

System of distribution

Pottery is made by women specialists for their own use and for sale.
No further information.

SECTION II—LITERATURE

Technology

Potters: Pottery is made by women (Posselt, 1935).

Decorating: Some pottery is decorated with designs coloured by means of graphite and iron oxide (Posselt, 1935).

No further information.

Pottery forms, names and uses

BOWLS

1. WITHOUT NECKS

(i) *Open-mouthed*

(a) Wide-mouthed bowl with thickened rim and pedestal base. Height about 12 cm. Notched rim and pedestal decoration and graphite on inner surface. (Schofield, 1948; Plate IX No. 6, QVMM)

Name and use: no record.

(b) Small, wide-mouthed bowls with rounded bases. Height about 7 cm. Diameter of mouth about 17 cm. Undecorated. (Stead, 1947)

Name: *chimbiya/mbiya* (Stead).

Use: for serving relish (ditto).

(ii) *Incurved*

(a) Wide-mouthed incurved bowls. Height about 19 cm. Undecorated. (Stead, 1947)

Name: *tsaya* (Stead).

Use: for cooking, usually porridge (ditto).

(b) Inverted bag-shaped bowls. Height about 12 cm. Undecorated. (Stead, 1947)

Name: large size: *chigapu*; small size: *kahadjgana* (Stead).

Use: for cooking meat and vegetables (ditto).

POTS

2. WITH NECKS

(i) *Upright*

(a) Large pots with tall, narrow necks formed with poorly-defined point of inflection. Height about 30 cm. Often decorated. (Stead, 1947)

Name: *chirongo* (Stead).

Use: for carrying water (ditto).

(b) Spherical pot with tall, narrow neck formed with well-defined point of inflection, rounded rim and rounded base. Height about 25 cm. Decorated

with colour and graphic design. (Schofield, 1948; QVMM Plate IX No. 3, Echo Farm, Salisbury)

Name and use: no record.

(c) Spherical pots with narrow neck formed with well-defined point of inflection. Height 15–22 cm. Sometimes decorated. (Stead, 1947)

Name: *kapfuko* (Stead).

Use: for drinking (ditto).

(d) Spherical pot with short, upright neck formed with well-defined point of inflection, rounded rim and rounded base. Height about 15 cm. Decorated with black burnish. (Schofield, 1948; Plate IX No. 4, QVMM, Echo Farm, Salisbury)

Name and use: no record.

(e) Wide-mouthed spherical pot with neck formed with well-defined point of inflection. Height about 17 cm. (Stead, 1947).

Name: *chikari* (Stead).

Use: for cooking meat and vegetables (ditto).

(ii) *Everted*

(a) Large spherical pot with everted neck formed with well-defined point of inflection, rounded rim and rounded base. Height about 30 cm. Decorated with colour and conical bosses (Schofield, 1948; Plate IX No. 1, QVMM, Sinoia West, Rhodesia).

Name: no record.

Use: for making and serving beer (Schofield).

(b) Spherical pot with everted neck divided into two with clay partition. Decorated with colour and graphic design. (Bent, 1892, from Mazoe Valley)

Name: no record.

Use: for making and serving beer (Schofield).

(iii) *Inward-sloping*

(a) Very large, narrow-mouthed spherical pot with inward-sloping neck formed with poorly-defined point of inflection. Height about 50 cm. Undecorated. (Stead, 1947)

Name: *miyirimo* (Stead).

Use: for storing cold kaffir beer (ditto).

(b) Large, inverted-bag-shaped pots with short, inward-sloping necks formed with well-defined point of inflection. Height about 40 cm. (Stead, 1947).

Name: *gati* (Stead).

Use: for cooking beer (ditto).

Zoomorphic Pots

(a) Vessel in form of goat. Length 30 cm. Decorated with colour and graphic design. (Schofield, 1948; Plate IX No. 11, Chikwakwa Reserve)

Name: *mbanematemai*—goat (Schofield).

Use: for beer or water (ditto).

(b) Vessel in form of headless lion. Decorated with colour and graphic designs (Schofield, 1948; Plate IX No. 12).

Name: no record.

Use: for containing viscera of deceased chiefs from which the maggots (that later develop into lions) are said to arise (Schofield, 1948).

Decoration

Mrs. Goodall (1946) found that the moulded conical bosses (*mazamu*, breasts) and circular indentations (*maziso*, eyes) were being used for purely decorative purposes and were losing any symbolic significance (p. 239).

The use of graphite and ochre as decorative materials is recorded on most of the vessels described by Schofield (1948), the colour being applied on the neck and upper section of the body either in designs outlined with grooved lines or over the area as a whole.

Zoomorphic vessels are commonly decorated with both these materials, which are generally applied in stripes or in triangular designs outlined with grooved lines.

System of Distribution

An important industrial centre for the manufacture of zoomorphic pots representing the lion, zebra, tortoise, birds, etc., still exists in the Wedza Hills, south of Marandellas (Goodall, 1946).

Taboos and other practices in connexion with pottery manufacture and use

1. Goodall (1946) states that zoomorphic pots were used as funerary urns; the native tradition concerning a pot of this type from a grave was that it became animated at night by the soul of the deceased, so that it walked and danced and that was why such pots were always made with legs.

2. Bent (1892) describes the use of pots as beehives in Mangwende's country. The pots were placed in high positions on boulders and supported with stones.

3. Edwards (1929) describes the following customs practised by the tribes of the Mrewa district:

- (i) Twins were disposed of by filling their mouths with ashes and putting them alive into a large pot which was buried in a wet vlei.
- (ii) A girl was examined before she was handed over to her husband by a female relative or other old woman. The party retired to a near-by stream taking a *honza* (small pot used for ablution) with them. If the examination was satisfactory the *honza* was full when the girl returned, if half-full the girl was handed over to her father for questioning.
- (iii) A wall is built around a grave and the clay pot used for washing the corpse is placed on top of the grave.

CONCLUSION

The Zezuru make and use pottery today. A number of women specialize in its manufacture and sell what they do not need for themselves. They use the

ring technique, building with very thick rolls of clay, and complete the base last by shaping and smoothing the lower part of the wall inwards until it meets.

The number of pottery types made is small, although there is a range of sizes in each type. There are minor variations in shape, but the main types are open-mouthed bowls, incurved bowls and spherical pots with necks. Zoomorphic pots, with a specialized use are also attributed to the Zezuru.

Decoration is found mostly on the pots, where it takes the form of incised, grooved and stamped horizontal or zigzag lines, and the application of graphite and ochre.

More pottery terms are given by Stead (1947) than were recorded in the field, although the terms *tsaya*, *mbiya*, *chikari*, *kafuko* and *gati* were recorded in the field too.

The pottery appeared to be traditional in form and decoration, without changes resulting from contact with the European. Zoomorphic vessels were not seen in the field. Small vessels with a number of spouts give the impression of being traditional although they are now said to be used as vases.

(a. 1) **Shawasha**

SECTION I—FIELD

The Shawasha were not visited.

Technology

No information.

BOWLS

1. WITHOUT NECKS

No descriptions.

Name: (i) *katsaiya*; (ii) *mbiya*; (iii) *zenga*; (iv) *chigati/gati* (SAL records).

Use: (i) for making monkey-nut sauce; (ii) for serving meat and sauce; (iii) for lid of storage pot, *chikati*, or for roasting; (iv) for thick milk or storing meal (ditto).

2. WITH NECKS

(ii) *Everted*

Carinated bowl with tall, curved, everted neck. Height about 11 cm. Decorated with graphite. (SAL 49.38)

Name and use: no record.

(iv) *Undifferentiated*

No description.

Name: *chikati* (SAL records).

Use: for washing body; used by married couple (ditto).

SHAWASHA

POTS

1. WITHOUT NECKS

(a) Narrow-mouthed barrel-shaped pot with dimple base. Height about 20 cm. Undecorated (No. 249, SAL 49.39, Chishawasha, Rhodesia).

Name and use: no record.

(b) No description.

Name: *biso* (SAL records).

Use: for brewing beer or boiling vegetables (ditto).

2. WITH NECKS

(i) *Upright*

Narrow-mouthed spherical pot with upright neck formed with poorly defined point of inflection. Height about 21 cm. Decorated stamped impressions and colour. (SAL 49.37, Rhodesia)

Name and use: no record.

(iv) *Undifferentiated*

(a) No description of shape. Large size. Decorated.

Name: *makati* (SAL records).

Use: for storing beer or storing seeds (ditto).

(b) Wide-mouthed pot. Decorated.

Name: *hadjikana* (SAL records).

Use: for cooking meat (ditto).

(c) No description.

Name: *tjipfuko* (SAL records).

Use: for serving beer to field-workers (ditto).

(d) Spherical pot with tall neck formed with well-defined point of inflection.

Name: *kapfuko* (SAL records).

Use: for carrying water to hut (ditto).

(e) No description.

Name: *chirongo* (SAL records).

Use: for storing water to keep it cool (ditto).

Decoration

Little can be said about the decorative designs and techniques of the Shawasha from the specimens seen, except that both polychrome and black ware are made. The former is coloured with burnished graphite and ochre and the latter sometimes partly with graphite. The only other form of decoration seen was the use of stamped impressions in horizontal lines to separate bands of red and black (SAL 49.37).

No further information.

SECTION II—LITERATURE

Technology

No information.

Pottery forms, names and uses

BOWLS

2. WITH NECKS

(ii) *Everted*

(a) Large, wide-mouthed carinated bowl with curved everted neck formed with point of carination, cut rim and rounded base. Height about 28 cm. Decorated with moulded and stamped features. Coloured with graphite and a whitish pigment. (Goodall, 1946, fig. V(1))

Name: chigati (Goodall, 1946).

Use: for storing food; given by wife to husband on wedding day (ditto).

(b) Wide-mouthed bowl with curved everted neck formed at point of carination, cut rim and rounded base. Height about 14 cm. Decorated with stamped impressions and moulded lumps. Black burnish over part. (Goodall, 1946, fig. V(ii))

Name: chikati (Goodall, 1946).

Use: (i) for washing; used by woman to wash her husband, or less frequently, herself; (ii) for storing dry foods (ditto); *chikati* means a large pot, and the uses to which vessels with this name are put are many. (ditto)

(c) Vessels similar to the above but smaller, also decorated with *mazamu* and *maziso*. (Goodall, 1946)

Name: (i) *gati* (meaning pot); (ii) *kakati* (meaning small pot). (Goodall, 1946).

Use: (i) for thick milk; (ii) for washing hands and face. (ditto)

ZOOMORPHIC FORMS

Bird-shaped pottery vessels. Decorated with graphite and ochre and incised design. (Goodall, 1946; Schofield, 1948; Plate XX No. 13)

Name: hari ye dongwe (pot of honour) (Goodall, 1946).

Use: ritual vessel used originally at the celebrations attending the rule of a new chief (ditto).

Decoration

Goodall (1946) discusses the *mazamu* and *maziso* features of Shona pottery. She points out that the *mazamu* represented the female breasts and symbolized the woman's giving of herself to her husband. The *maziso* represented eyes, the equivalent of a warning to others to observe this agreement. The features were found on vessels belonging to, and for the exclusive use of, a married couple. Goodall states further that although pottery is still decorated with *mazamu* and *maziso* the significance of these features is no longer recognized and anyone uses the vessels (p. 236).

Other forms of decoration on the vessels described by Goodall are colouring with graphite and a whitish pigment and simple incised designs.

No further information.

CONCLUSION

Pottery is still made and used by the Shawasha today, although a number of vessel types are no longer made and the significance and ritual use of others have to a great extent been lost.

The potters are women, who make pottery for others, as well as for their own use. Pottery is put to a wide variety of uses.

The pottery types recorded include open-mouthed bowls, carinated pots and bowls and spherical pots with narrow, tall necks. Zoomorphic vessels are also attributed to this group.

Decoration, as described by Goodall, included the use of raised lumps and depressions which used to have a social significance. The pottery generally had a black finish.

To some extent the name of a vessel describes its shape, size and use, but Goodall (1946) points out that the name of a pot, for example *chikati*, is sometimes used to describe only its size, and that the term may include pots of a variety of shapes, which are put to different uses.

(a. 2) **Maromo**

A number of pots collected by Mr. W. H. Stead, now in the National Museum, Bulawayo, are attributed by him to the Dzete tribe. Today these people are known in the Charter district, where they live in Maronda Mashanu under the Hera chief, Metekedza, and in Narira Reserve under the Rozwi chief, Musarurgwa, as the Maromo (District Commissioner, Charter District, *in lit.*, 31/4/1964).

SECTION I—FIELD

The Maromo were not visited.

Technology

No information.

Pottery forms, names and uses

BOWLS

I. WITHOUT NECKS

(ii) *Incurved*

(a) Deep, wide-mouthed incurved bowl with cut rim and flattened base. Height about 19 cm. Undecorated. (No. 250, BWYO 2053, Charter district, Rhodesia)

Name: *munzira* (Stead, BWYO records).

Use: no record.

(b) Small, incurved bowl with wide mouth, cut rim and flattened base.

MAROMO

Height about 11 cm. Decorated with graphite (No. 251, BWYO 2054, Charter district, Rhodesia).

Name: chikadjana che munzira (Stead; BWYO records).

Use: for cooking; the smallest size (ditto).

2. WITH NECKS

(iv) *Undifferentiated*

As (b) above with neck (Stead).

Name: chimbiya (Stead; BWYO records).

Use: no record.

POTS

2. WITH NECKS

(i) *Upright*

Spherical pot with straight, upright neck formed with poorly-defined point of inflection, rounded rim and rounded base. Height about 32 cm. Decorated with graphic design and colour. (No. 252, BWYO 2057, Charter district, Rhodesia)

Name: chikati (Stead; BWYO records).

Use: for cooking meat or porridge, in large quantities only (ditto).

(ii) *Everted*

(a) Large, inverted bag-shaped pot with everted neck formed with well-defined point of inflection, and flattened base. Height about 33 cm. Decorated with colour and graphic design. (No. 253, BWYO 2056, Charter district, Rhodesia)

Name: chirongo (Stead; BWYO records).

Use: for carrying beer or water (ditto).

(b) Spherical pot with everted neck formed with well-defined point of inflection, thickened flattened rim and rounded base. Height about 20 cm. Decorated with colour and graphic design. (No. 254, BWYO 2052, Charter district, Rhodesia)

Name: hadjgana (Stead; BWYO records).

Use: for cooking. Cooking-pots are used for cooking meat and vegetables when they are new, they can then be used for cooking other foods and the name changes accordingly; for example *tsambakonzi* is used exclusively for porridge, whatever the type (ditto).

Decoration

The pots collected by Stead were decorated by the application of ochre and graphite, either in vertical stripes on the neck and in triangular designs on the body below the neck, or in alternate horizontal bands of colour. The former design is the same as that found on a pot from Chindamora in Zezuru territory. The designs were outlined with grooved or incised lines and a deeply grooved line was commonly found at the base of the neck. The bowls were either

plain or decorated by the application of graphite on the outer surface below the rim.

No further information.

SECTION II—LITERATURE

No information.

CONCLUSION

The Maromo were not visited and nothing is known of their pottery techniques, nor, in fact, whether they make or use pottery today.

Examples of their pottery in museum collections consist of bowls and large, necked pots (Stead). Pots are decorated with ochre and graphite within simple graphic outlines and bowls are generally undecorated.

There is no obvious European influence on the type and decoration of this ware.

(b) **Manyika**

SECTION I—FIELD

The Manyika of Inyanga Reserve, who had been transferred there from Umtasa Reserve, and of Maranke and Zimunya Reserves, Umtali, were visited during June 1963.

Technology

The following information was obtained from potters and other informants were interviewed.

Potters: Potters were women specialists who made pottery for their own use and to fulfil orders placed by neighbours. They had learnt the art either from their mothers or other women who knew the techniques.

Materials: The potters dug their clay themselves with a hoe, from deposits near rivers, and carried it home in a basket. It was either pounded wet (Inyanga) or stamped when dry (Maranke); in either case water was then added and the mixture was kneaded until it was the required consistency.

Tools

1. *As a support on which to build:* a wooden plate (Maranke), a piece of zinc, an enamel plate (Inyanga).
2. *As smoothers:* a piece of calabash, a smooth piece of wood (Maranke; Inyanga).
3. *For decorating:* for graphic designs—a grass stalk (Maranke).

Technique: The method described by both the potters interviewed was the same ring technique as that used by the Zezuru (p. 231) with the variation that the potter at Inyanga added lumps or rolls of clay to complete the base.

Drying: Once a vessel was formed it was allowed to dry before firing. The potter at Inyanga left her pots to dry for about a week outside in a warm place, sheltered from the direct rays of the sun. According to her the wind had no detrimental effect on the vessels during the drying period.

The potter at Umtali dried her wares in the sun for four days, but took them indoors during the night.

Decorating: The decoration of pottery was done in two stages: graphic decoration while the clay was still wet, just after the base was completed, and the application of colour a day or two later. At Umtali, the potter prepared graphite by grinding a small amount and mixing it with water. Graphite was bought, and came from Penhalonga. Red colouring material was said to be scarce in that district.

Firing: The number of pots fired at a time depended on how many of them were ready when a firing took place. Both potters fired from three to twenty vessels at a time. The firing took place either in a hollow (Maranke) or on the level ground (Inyanga); the pots were placed on their sides on a layer of firewood, the rest of the fuel being carefully arranged over them, and covered with grass.

A firing time of from one-and-a-half to two hours was usual at both Inyanga and Maranke. The potter at Inyanga allowed the vessels to cool in the ashes before removing them.

Sealing/Testing: At Inyanga pots were used after firing without any further treatment. At Maranke, when the fire had died down the pots were turned the right way up and filled with water into which some bark of the *mukarati* (*Burkea africana* Hook) was placed. The vessel was washed before being sold or put to use.

Mending: No information.

Pottery forms, names and uses

BOWLS

2. WITH NECKS

(i) *Upright*

(a) Bowls with upright necks formed with well-defined point of inflection. Made in range of sizes. Undecorated, with black finish. (Zimunya and Maranke Reserves, Umtali)

Name: large size: *inhamba/inkhama*; small size: *chikari* (Zimunya).

Use: large size: for cooking; small size: for cooking (ditto).

(b) Wide-mouthed bowls with short, upright necks formed with poorly-defined point of inflection. Made in range of sizes. Undecorated, with black finish. (Inyanga Reserve, Inyanga)

Name: (i) *chigapu*; (ii) *mbia* (Inyanga).

Use: (i) for cooking vegetables; (ii) for monkey-nut sauce (ditto).

(ii) *Everted*

Open-mouthed bowl with everted neck (borderline thickened rim) formed with poorly-defined point of inflection, rounded rim and rounded base. Height about 7 cm. Decorated with colour. (No. 255, SAM 7125, Holdenby, Rhodesia)

Name: mbiya (museum records).

Use: for serving food (ditto).

POTS

2. WITH NECKS

(i) *Upright*

(a) Wide-mouthed spherical pots with upright necks formed with well-defined point of inflection. Height about 35 cm. Undecorated. (Maranke Reserve, Umtali)

Name: mbidziro (Maranke).

Use: for brewing beer (ditto).

(b) Narrow-mouthed spherical pots with curved, upright necks formed with well-defined point of inflection. Height about 30 cm. Undecorated. (Maranke Reserve, Umtali).

Name: msudze (Maranke), *gati* (Inyanga).

Use: for storing beer or water (Inyanga).

(c) Spherical pots with narrow necks formed with well-defined point of inflection. Smaller than (b) above. Sometimes decorated with graphic designs and colour. (Maranke and Zimunye Reserves, Umtali; Inyanga Reserve, Inyanga)

Name: (i) *chipfuko* (Maranke and Zimunye); (ii) *kakaha* (Inyanga).

Use: (i) for sweet beer or water (Maranke and Zimunye); (ii) for serving beer to two or three visitors (Inyanga).

(d) Spherical, wide-mouthed pots with upright neck formed with well-defined point of inflection. Made in two sizes. Undecorated, with black finish, or with band of graphic design. (Zimunye and Maranke Reserves, Umtali)

Name: chigapu (Zimunye and Maranke).

Use: for cooking (ditto).

(e) Small, spherical pot with upright neck formed with well-defined point of inflection. Height about 10 cm. Decorated with graphic design and colour. (Zimunye Reserve, Umtali)

Name: chimbiya (Zimunye).

Use: for serving vegetables (ditto).

(ii) *Everted*

(a) Spherical pots with narrow, curved, everted necks formed with well-defined point of inflection; sometimes has handle. In range of sizes. Decorated with graphic design and colour. (No. 256, SAM 8970, Inyanga)

Name: kakaha (Inyanga).

Use: for storing and serving beer (ditto).

(b) Inverted bag-shaped pot with curved, everted neck formed with well-defined point of inflection, rounded rim and rounded base. Height about 17 cm. Decorated with graphic design and colour. (No. 257, SAM 7126, Holdenby, Rhodesia)

Name: *pfuko* (museum records).

Use: for water (ditto).

Decoration

Most of the Manyika pottery seen was undecorated black ware, and some examples had a raised band of cross-hatching at the base of the neck.

Exceptions to this were pots used for storing beer or for serving beer or relish. On these vessels decoration took the form of the application of colour (graphite, ochre, red and black enamel paint) in vertical bands on the neck and triangular designs below it.

Pottery from Holdenby was decorated with a very light orange ochre, graphite and red paint and was entirely different in style from other Manyika ware.

A characteristic feature of Manyika pottery was a marked grooved line at the base of the neck, particularly in the Umtali districts.

No further information.

SECTION II—LITERATURE

Technology

Martin (1941) gives a full description of Manyika techniques as demonstrated by the wife of a chief at Penhalonga, who came from Macequece, Mozambique, and her daughter.

Potters: The manufacture was a hereditary craft passed from mother to daughter within certain families, who sold their wares to the rest of the clan. Martin says that although potters were then still handing their craft on to their daughters they doubted whether it would be practised by them as the demand for pottery was decreasing.

Materials: At Penhalonga pottery was made of a local greyish yellow clay which turned red on firing. The potter herself dug the clay with a hoe from about 3½ feet below the surface and carried it in a basket. Each lump of clay was examined and stray grass, roots and extra coarse, hard, white granules were removed before it was placed in the basket. The site was re-covered with the surface soil when sufficient clay had been dug.

Wooden pestles (*motu*) 6 feet long and 3 inches in diameter were used to pound the clay which was placed on a flat slab of granite (*guyo*) and sprinkled with water. The pole was jabbed into the clay, twisted away and drawn up again until it did not come away readily, at which stage the material was sufficiently prepared.

Tools

1. *As a support on which to build*: an enamel dish, a basket.
2. *As smoothers*: (i) for smoothing inner surface—a piece of calabash (*nhemba*); (ii) for smoothing outer surface—a flat strip of bamboo (*chipariro che hari*); (iii) for smoothing rim—a piece of wet skin.
3. *For decorating*: (i) for graphic designs—a fine, pointed stick; (ii) for applying colour—a dry twig; (iii) for burnishing—a quartz pebble.

Technique: Large vessels were built by the ring technique, the base being completed with the addition of lumps or rolls of clay after the rest of the vessel had dried slightly.

Potters actually formed a more elongated vessel than appeared as the final product. The reason for this was that while the clay was wet its weight caused the pot to subside to a shorter, rounder form.

Small vessels were started from a lump of clay which was hollowed out to form the base and the lower section of the walls on to which rolls of clay were added in the usual way.

Drying: Three days were allowed for the drying of large pots.

Decorating: Incised designs were carried out while the clay was still wet before the base of the pot was completed, and the application of colour a day or two later. Martin (1941) said that Manyika pottery was generally undecorated but that the potter demonstrated methods of decorating which she had been taught by her grandmother at Macequece.

Graphite and ochre were applied in designs. The graphite was rubbed directly on to the surface of the vessel after the lump of raw material had been moistened. The blackened areas were then rubbed with first the fingers and then a small quartzite pebble. The potter had bought her graphite from pedlars who obtained it from Inyanga or Mutewe. She also used a red earthy material, not an ochre, from Macequece, which she applied with a dry twig 'brush' after moistening it with a little water. This too was burnished after application. Both coloured and plain surface were burnished.

Firing: Firing took place in a level clearing. The pots were placed the right way up, with the large ones in the centre and the smaller ones near the edges, on a layer of firewood, and carefully covered with fuel and a layer of grass. Firing was very quick; it took roughly fifteen minutes for the small pots to become a dull red, after which they were gently edged out of the heap with a stick and left to cool. Large vessels were fired for an hour and allowed to cool off for another hour.

Sealing/Testing: No information.

Mending: No information.

Pottery forms, names and uses

BOWLS

I. WITHOUT NECKS

(i) *Open-mouthed*

(a) Small wide-mouthed bowls with almost pointed bases. Height about 7 cm. Mouth diameter about 17 cm. (Stead, 1947).

Name: *mbiya* (Stead, 1947).

Use: for serving relish (ditto).

(b) Flattish, wide-mouthed bowls (Stead, 1947).

Name: *rwenga* (Stead).

Use: for roasting maize or other food (ditto).

(ii) *Incurved bowls*

(a) Wide-mouthed incurved bowls. Height about 19 cm. Undecorated. (Stead, 1947)

Name: mukate (Stead).

Use: for cooking, usually porridge (ditto).

(b) Inverted bag-shaped bowls. Made in range of sizes. Undecorated. (Stead, 1947)

Name: large size: *chigapu*; small size: *kadodo* (Stead).

Use: for cooking meat and vegetables (ditto).

POTS

2. WITH NECKS

(i) *Upright*

(a) Large pots with narrow-mouthed neck formed with poorly-defined point of inflection. Sometimes decorated. Height about 30 cm. (Stead, 1947).

Name: musudze (Stead).

Use: for carrying water (Stead), for storing beer (Martin, 1941).

(b) Spherical pot with narrow neck formed with poorly-defined point of inflection. Height about 15–22 cm. Sometimes decorated. (Stead, 1947)

Name: kapfuko (Stead).

Use: for drinking (ditto).

(c) Wide-mouthed spherical pot with upright neck formed with well-defined point of inflection. Height about 17 cm. (Stead, 1947).

Name: chikari (Stead).

Use: for cooking meat and vegetables (ditto).

(d) Spherical pot with upright neck formed with well-defined point of inflection. Height about 11 cm. Decorated with round indentations and graphite. (Schofield, 1948; Plate X No. 17, Penhalonga, Rhodesia)

Name: chipfuko (Schofield, 1948).

Use: for cooking vegetables (ditto).

(iii) *Inward-sloping*

(a) Very large, spherical pots with narrow mouths and inward-sloping necks, formed with poorly-defined point of inflection. Undecorated. Height about 50 cm. (Stead, 1947).

Name: mbidziro (Stead).

Use: for storing kaffir beer, after cooking it (ditto).

(b) Large, inverted, bag-shaped pots with short, inward-sloping neck formed with well-defined point of inflection. Sometimes decorated. Height about 40 cm. (Stead, 1947).

Name: gati (Stead).

Use: for cooking beer (ditto).

MISCELLANEOUS

Large beer-pot with two mouths (Schofield, 1948; Plate X No. 18).

Name: *mbidziro* (Martin, 1941).

Use: for serving beer at important occasions; used only by chiefs and headmen, the two mouths show the hospitality of the host, for two people can help themselves from it at the same time using a gourd ladle (ditto).

Decoration

According to Martin (1941) and Schofield (1948), Manyika pottery is generally simple and seldom decorated. Graphite or red earth may be used as colouring agents and dimpled depressions, *maziso* (p. 239) are also used.

System of distribution

Martin (1941) states that the pottery trade was at a low ebb at the time of writing and that demands for pottery were few. Pottery was made by specialists who retained the secrets of their craft within their families (Martin, 1941).

Taboos and other practices in connexion with pottery manufacture and use

Girls over the age of puberty were examined regularly by an old woman of the village to ascertain that they were still virgins. The girls each took a *kopfuko* to the stream where the examination took place. When they returned they took the *kopfuko* to their fathers; if it was full of water they were still virgins, if only half full they had been seduced and their fathers set about making inquiries (Stead, 1947). Cf. Zezuru, p. 236.

CONCLUSION

The Manyika tribes make and use pottery today. Martin (1941) found that the techniques were kept secret within certain families (cf. pp. 180, 286), but today potters learn either from their mothers or by watching neighbours at work. They sell to neighbours, as well as making for their own use.

The Manyika use the ring technique for large pots, and close the base, after completing the rest of the vessel, with additional clay. Small pots are started from a hollowed lump of clay on to which rings of clay are smoothed.

The pottery of the Manyika living in the Umtali district consists of necked bowls and pots in a range of sizes, the neck being formed with a well-defined point of inflection. The pottery of the group living at Inyanga differs in that most necks are formed with a poorly-defined point of inflection.

Manyika pottery is generally black and only a few examples of their ware were decorated with colour.

Pottery vessels are used for cooking and as containers for liquids.

The shapes of the necked pots are very similar to those of the Zezuru; further, in both wares there is often a grooved line at the base of the neck of a vessel, and both are black or coloured, with similar designs.

In some districts enamel paint has replaced graphite and ochre for decoration.

MANYIKA

(b. 1) Teve

The Teve are a Shona people who live in Mozambique.

SECTION I—FIELD

The Teve were visited in July 1963.

Technology

No information in this section.

Pottery forms, names and uses

BOWLS

2. *Everted*

(a) Deep, spherical, wide-mouthed bowl with very short, everted neck formed with well-defined point of inflection. Undecorated. Matt black finish. (Plate XXIV No. 71, Marera Mission, Vila Pery, and at Chief Marera's, Vila Pery)

Name: *chikari* (Chief Marera's).

Use: for cooking (ditto).

(b) Deep, wide-mouthed spherical bowls with curved, everted necks formed with poorly-defined point of inflection, and rounded base. Made in range of sizes. Black finish, decorated with graphic design. (Plate XXIV No. 71, Marera Mission, Vila Pery)

Name: *chikari* (Marera Mission).

Use: for cooking (ditto).

POTS

1. WITHOUT NECKS

Deep, spherical pot with rounded base. Undecorated. (Chief Marera's, Vila Pery)

Name and use: no record.

2. WITH NECKS

(i) *Upright*

Large, wide-mouthed, inverted bag-shaped pot with curved, everted neck formed with poorly defined point of inflection. Height 25–30 cm. Decorated with graphic design and colour. (Chief Marera's, Vila Pery)

Name: *dzuwe* (Chief Marera's).

Use: for brewing beer (ditto).

(ii) *Everted*

Large, inverted bag-shaped pot with tall, narrow, curved, everted neck formed with well-defined point of inflection and rounded base. Grooved line at base of neck. (Chief Marera's, Vila Pery)

Name: *mutuwe* (Chief Marera's).

Use: no record.

MISCELLANEOUS

Carafe-shaped vessels, probably made in imitation of Portuguese ware. Decorated with paint. (Chief Marera's, Vila Pery)

Name: *maringo* (Chief Marera's).

Use: for beer or water (ditto).

Decoration

All the examples of *chikari* were blackened by use, but nearly all decorated with incised designs: cross-hatched bands and triangles, and single or double zigzag lines (Plate XXIV No. 71). Large pots with necks were also decorated with a band and triangle pattern just below the base of the neck.

The carafes were decorated with enamel paint applied in triangular designs.

The incised triangular, cross-hatched motifs were not unlike those of the Hlengwe ware (see Nos. 55-62).

No further information in this section.

SECTION II—LITERATURE

Technology

The following information was recorded by Shropshire (1936).

Potters: The potters were women.

Materials: The clay was collected from antheaps and mixed with water.

Tools

1. *As a support on which to build:* a wooden plate.

2. *As smoothers:* (i) for outer surface—a mealie cob; (ii) for inner surface—a piece of bamboo, a piece of calabash; (iii) for rim—a piece of cloth, a leaf.

Technique: The spiral technique was used, the clay being formed into rolls between the palms of the hands and built up on a wooden dish. A mealie cob, dipped in water, was used for smoothing the outer surface and as an aid in shaping the vessel. The inside of the pot was smoothed with a piece of calabash, and the rim was shaped by smoothing with a piece of rag or a leaf. The base was completed after a short drying period.

Drying: Drying took place in the sun.

Decorating: Vessels were decorated with different coloured clays in geometrical designs and polished with a smooth pebble.

Sealing/Testing: Potters tested the vessels with food and water which they themselves ate or drank. This was done either before selling or using a pot themselves.

No further information.

CONCLUSION

The Teve of Mozambique still make and use pottery. The potters are women. According to information in the literature they use the spiral technique, a method which was not used by any Shona or Tsonga peoples visited during the survey.

Most of their pottery consists of deep wide-mouthed bowls, some with everted necks and some without, decorated with incised cross-hatched bands and triangles. Large pots with necks are also decorated in this way but are the natural colour of the fired clay, whereas the small ones are blackened, possibly by use. Carafes, made in imitation of Portuguese earthenware, are decorated with enamel paint.

The pottery terminology includes the terms *chikari*, used by many Shona of both Karanga and Roswi subdivisions, and *dzuwe*, which is possibly related to the Ndau term *dubi/inthube*.

In shape the small vessels are very similar to those made by the Manyika of Inyanga, but the necks are not of the 'collar-type' (i.e. with a deep groove at its base), which is frequently found among the Shona tribes.

(c) **Korekore**

SECTION I—FIELD

The Korekore were not visited.

Technology

No information.

Pottery forms, names and uses

BOWLS

I. WITHOUT NECKS

(ii) *Incurved*

Incurved bowl with wide mouth. Height about 15 cm. Decorated with raised and graphic designs. Black finish. (No. 258, SAL, no number, Lomagundi, Darwin)

Name and use: no record.

2. WITH NECKS

(i) *Everted*

Small bowl with everted neck formed with poorly-defined point of inflection, rounded rim and pedestal base. Height about 10 cm. Decorated with moulded or applied lumps. (No. 259, SAL 45.7.1. Sinoia, Rhodesia; cf. No. 260, CAM 54.37, Salisbury, pre-occupation)

Name and use: no record.

Decoration

Both examples were decorated with bosses, *mazamu*. On the incurved bowl three pairs of them were spaced on a raised cross-hatched band below the mouth of the vessel. On the other example five pairs of twin lugs were placed equidistant from each other on the outer surface and there were four pairs of 'pimples', also spaced, on the inner surface of the neck.

No further information.

SECTION II—LITERATURE

Technology

No information.

Pottery forms, names and uses

MISCELLANEOUS

Pottery cups

(i) In the shape of a small sub-carinated bowl with everted neck formed with poorly-defined point of inflection, and short pedestal base. Decorated with colour and stamped impressions (compound). (Schofield, 1948; Plate X No. 14, Sinoia, Lomagundi)

(ii) In the shape of an inverted bag-shaped pot with tall, everted neck formed with well-defined point of inflection, and pedestal base. Decorated with graphic design. Black finish. (Schofield, 1948; Plate X No. 15, Sinoia, Lomagundi)

Name and use: no record; for drinking (from shape).

Decoration

Schofield (1948) suggests that the comb impressions used by the Korekore either show Senga influence or are a legacy from Class R₁G wares which were used in Lomagundi district until the early part of the last century.

No further information.

CONCLUSION

No Korekore tribes were visited and there is very little information on their pottery. It is in fact, not known whether they make and use it today.

Two examples of Korekore pottery in museum collections are decorated with raised bosses of the type described by Goodall (1946) (see p. 239) and found on Tonga pottery from Mkota Reserve, Budjga pottery from Mtoko and some Zezuru examples.

The two examples illustrated by Schofield are to him reminiscent of pottery from the north.

(c1) **Budjga/Budja**

SECTION I—FIELD

The Budjga of Mtoko were visited in 1963. One potter was watched at work and another interviewed.

Technology

The following information was obtained from two potters.

Potters: The potters were women who had learnt their craft from their mothers. Both of them made pottery for sale, as well as for their own domestic use.

Materials: Clay was collected near a river, and was chosen by the potters themselves. It was dug with a hoe and carried home in a basket. The dry clay

BUDJGA

was ground on a grinding stone, foreign matter was removed and water was added to the fine material. The mixture was then kneaded.

Tools

1. *As a support on which to build*: a plate, for small vessels.
2. *As smoothers*: (i) for the outer surface—a mealie cob, a piece of calabash; (ii) for the rim—a piece of soft skin.
3. *For decorating*: (i) for graphic design—a grass stem; (ii) for burnishing—a quartzite pebble.

Technique: One of the potters was seen making a very large beer-pot inside her hut; she said that she always worked indoors to keep out of the wind and had never had a vessel break. The other potter, who was only interviewed, sometimes worked out of doors, but she stressed the importance of keeping damp pottery out of the wind, which would cause it to crack.

The technique used in the manufacture of a large water pot with upright neck, and narrow mouth was as follows:

Three extremely large, fat rolls of clay were placed so as to form a ring in a depression in the hut floor, which had been especially prepared for the purpose. Three similar rough, thick, clay rings were placed one on top of the other, before the potter, moving around the pot, smoothed them together, using only her hands, and starting from the inside. The potter then allowed this section to settle into shape before adding another three rings of clay which were likewise smoothed and shaped with the hands only. A piece of sacking was then tied around the base of the vessel to keep it damp and the pot was left until the following day when it would usually be dry enough to turn over on to the neck so that the base might be completed.

Drying: Pots are left indoors for from four days to a week before they are fired; they may be covered with a piece of sacking while they are still damp. On the day of firing the vessel is placed outside in the sun until about six o'clock when it is fired.

Decorating: At the demonstration the potter showed how with the fingers inside the vessel and the thumb exerting slight pressure around the base of the outside of the neck she obtained the single depressed line which is so characteristic of vessels of this type.

The other potter sometimes decorated her wares with graphite, which was bought in the form of a 'ball of black powder' and was to be found near Mtoko, and ochre, which was obtained from a river site about 20 miles away. Examples of pottery seen at her homestead were coloured with enamel paint.

Firing: The methods of firing described by these two potters varied only in slight details. In both cases the firing took place on level ground, the vessels being placed mouth upwards between layers of fuel. One potter used dried bobbejaanstert (*pfundo* (*Vellozia* sp.)) as a fuel, and placed small quantities of it inside the vessels as well as around them. The fuel used by the other potter was the bark of the *mukwati* tree (*Strychnos pungens* Solered (Loganiaceae)), none of which was especially placed inside the pots. The pottery was removed from the ashes the morning after firing.

Sealing/Testing: Both potters filled pots with hot beer before they used or sold them.

Mending: No information.

Pottery forms, names and uses

BOWLS

1. WITHOUT NECKS

(i) *Open-mouthed*

Deep, almost straight-sided bowl with rounded base. Undecorated (near Musungwa Mountain, Mtoko).

Name: *tsya* (Mtoko).

Use: for cooking (ditto).

(ii) *Incurved*

Wide-mouthed, incurved bowls with rounded base (near Musungwa Mountain, Mtoko).

Name: *chikari* (Mtoko).

Use: for cooking (ditto).

POTS

2. WITH NECKS

(i) *Upright*

(a) Spherical, narrow-mouthed pot with upright neck formed with well-defined point of inflection, rounded rim and dimple base. Height about 20 cm. Decorated with paint. (No. 261, SAM 8978, Mtoko)

Name: *kaphuko* (Mtoko).

Use: for drinking (ditto).

(b) Medium-sized spherical, wide-mouthed pot with upright neck formed with well-defined point of inflection, flattened thickened rim and rounded base. Undecorated, except for grooved line around base of neck. (Kaunya, Mtoko)

Name: *gaha/kaha* (Mtoko).

Use: no record.

(c) Inverted bag-shaped pots with narrow mouths and upright necks formed with well-defined point of inflection. Undecorated, except for grooved line around base of neck. (Kaunya, Mtoko)

Name: *hari* (Kaunya).

Use: for storing beer or drinking water (ditto).

(ii) *Everted*

Spherical pot with narrow mouth and everted neck formed with well-defined point of inflection. Decorated with enamel paint. (Mtoko)

Name and use: no record.

MISCELLANEOUS

'Sugar bowl' with lid and two handles, and pedestal base. Coloured with enamel paint. (Kaunya, Mtoko)

BUDJGA

Name: no record.

Use: for sugar (Mtoko).

Decoration

The few vessels which were seen were either undecorated, except for a grooved line at the base of the neck, or coloured with enamel paint applied in triangles below the neck.

System of distribution

Pottery is made by women specialists who fulfil orders placed by neighbours.

No further information.

SECTION II—LITERATURE

Technology

No information.

Pottery forms, names and uses

BOWLS

1. WITHOUT NECKS

(ii) *Incurved*

Wide-mouthed incurved bowl. Height about 10 cm. Decorated with four elongated projections, *mazamu*. (Schofield, 1948; Plate IX No. 8; Goodall, 1946, fig. VII No. 2)

Name: *chirongo* (Goodall, 1946).

Use: for use by women as container for cooked food (ditto).

2. WITH NECKS

(ii) *Everted*

Large bowl with carination at base of everted neck. Height about 20 cm. Decorated with graphite and four pairs of projections below carination. (Schofield, 1948; Plate IX No. 2; Mtoko Reserve; Goodall, 1946, fig. V No. 4)

Name: *gaha* (Goodall, 1946).

Use: for washing body (Schofield, 1948; Goodall, 1946).

MISCELLANEOUS

Schofield (1948) found that the Budjga made a number of different types of pots and bowls similar to Zezuru ware.

Decoration

Moulded (or applied) decoration was used on the two special vessels described above, but although this form of decoration is believed to have had some significance in the past, this is no longer found to be the case (Goodall, 1946) (see p. 239).

No further information.

CONCLUSION

Pottery is made and used by the Budjga today. The potters are women who learn the art from their mothers and make domestic utensils both for their

BUDJGA

neighbours and for themselves. They use the ring technique used by the Manyika and Zezuru potters.

Very little Budjga pottery was examined, but the few pieces seen were undecorated, black pots and bowls with a grooved line at the base of the neck. Apart from these traditional forms, a few examples in imitation of European ceramics, coloured with enamel paint, were seen.

The moulded decoration described in the literature was not seen in the field.

(d) **Tonga**

SECTION I—FIELD

The Tonga were not visited.

Technology

No information.

Pottery forms, names and uses

BOWLS

I. WITHOUT NECKS

(i) *Open-mouthed*

Shallow, open-mouthed bowl with flattened thickened rim and flattened base. Height about 7 cm. Decorated with seven sets of three bosses around rim and graphic design inside bowl. (SAL 45.33.10, Mkota, north-east Rhodesia)

Name and use: no record.

(ii) *Incurved*

(a) Incurved bowl with cut rim and rounded base. Height about 16 cm. Decorated with graphic design and colour. (No. 262, BWYO 5455, Wankie, west Rhodesia)

Name and use: no record.

(b) Incurved bowl with rounded rim and rounded base. Height about 11 cm. Decorated with raised decoration and graphic design. Black finish. (SAL 49.45, Mkota, north-east Rhodesia; Goodall, 1946, fig. VII No. 1)

Name: *chikare* (Goodall, 1946).

Use: for vegetables and gravy (ditto).

(c) Small, incurved bowl with cut rim and rounded base. Height about 8 cm. Blackened by use. Decorated with raised rectangular bosses. (SAL 45.33.3, Mkota, north-east Rhodesia)

Name: no record.

Use: for meat and vegetables (museum records).

(d) Small, incurved bowl with cut rim and rounded base. Height about 8 cm. Decorated with graphic design (No. 263, SAL 25.8.46, Mkota, north-east Rhodesia).

Name and use: no record.

TONGA

2. WITH NECKS

(ii) *Everted*

(a) Spherical bowl with curved, everted neck formed with poorly-defined point of inflection, thickened rim and rounded base. Height about 16 cm. Decorated raised bands, bosses, graphic design and graphite. (SAL 47.28.1, Mkota, north-east Rhodesia)

Name and use: no record.

(b) Small, spherical bowl with everted neck formed with poorly-defined point of inflection, rounded rim and slightly flattened base. Height about 9 cm. Decorated black burnish. (SAL 45.33.4, Mkota, north-east Rhodesia)

Name and use: no record.

POTS

1. WITHOUT NECKS

Narrow-mouthed spherical pot with rounded base. Height about 16 cm. Decorated with bosses and graphic design. Black finish. (SAL 46.33.2, Mkota, north-east Rhodesia)

Name and use: no record.

2. WITH NECKS

(i) *Upright*

Pot with sub-carination or carination at widest diameter, with upright neck, rounded rim and rounded base. Height 20–35 cm. Decorated with colour and graphic design. (No. 264, BWYO 5456, Wankie; No. 265, No. 266 and No. 297, Sebungwe, north-west Rhodesia)

Name and use: no record.

(ii) *Everted*

(a) Large pot with tall, everted neck formed with well-defined point of inflection, thickened rim and rounded base. Height about 27 cm. Decorated with graphic design. Black finish. (SAL 47.28.2, Mkota, north-east Rhodesia)

Name and use: no record.

(b) Inverted bag-shaped pot with tall, curved, everted neck formed with poorly-defined point of inflection, thickened flattened rim and rounded base. Height about 21 cm. Decorated with graphic design and colour. (No. 267, SAM 6070, Sebungwe, north-west Rhodesia)

Name: no record.

Use: for beer (museum records).

(c) Spherical pot with everted neck formed with well-defined point of inflection, rounded rim and rounded base. Height about 18 cm. Decorated with stamped depressions. Black finish. (SAL 49.44, Mkota, north-east Rhodesia)

Name and use: no record.

(iii) *Inward-sloping*

Large pot with inward-sloping neck formed with poorly-defined point of inflection, thickened flattened rim and rounded base. Height about 30 cm. Decorated with graphic design and colour. (No. 268, SAM 6070, Sebungwe, north-west Rhodesia)

Name and use: no record.

Decoration

Tonga pots from Wankie Reserve were decorated with incised or grooved chevron bands or triangular designs coloured with graphite and ochre. Often there was a narrow band of stamped comb impressions or a stamped outline to the design. Both beer vessels and a bowl were decorated in this way.

Tonga pottery from Mkota was differently decorated. Most of the vessels had a black finish and decoration took the form of bosses or lugs on the rim or round the body of the vessel, raised bands either cross-hatched or patterned with stamped comb impressions, shallow single oval impressions and, occasionally, incised designs. Graphite was occasionally used.

No further information in this section.

SECTION II—LITERATURE

The following information applies only to the Tonga of the north-east corner of Rhodesia (Schofield, 1948, quoting Goodall).

Technology

Potters: Pottery is made by women.

Decorating: Graphic designs are carried out when the clay is fairly dry.

Firing: Pots to be burnt are placed on the open ground and completely covered with a particular type of bark. Firing takes place only on still evenings as a slow, even fire is essential. The fire is started at the apex with grass as kindling.

Sealing/Testing: After firing pots are washed inside and out with a red decoction of the bark of the *msototo* tree which prevents them from cracking when they are first used.

Pottery forms, names and uses

BOWLS

I. WITHOUT NECKS

(i) *Open-mouthed*

U-shaped bowls. Particularly well-made. (Schofield, 1948)

Name: no record.

Use: for serving porridge (Schofield).

(ii) *Incurved*

(a) Deep, wide-mouthed, incurved bowls with rounded bases. Height about 17 cm. Black or brown ware with raised bands and bosses and graphic decoration. (Schofield, 1948; Plate IX No. 9, Niekerk Ruins, Inyanga)

TONGA

Name: ? *chirongo* (Schofield, 1948).

Use: for cooked food; used by women only (ditto).

(b) Narrow-mouthed, shallow incurved bowl with flattened base. Height about 11 cm. Black or brown ware, decorated with graphic design. (Schofield, 1948, Plate IX No. 7, QVMM, Mkota Reserve, north-east Rhodesia)

Name: *chikare* (Schofield, 1948).

Use: for vegetables and gravy; used by women only (ditto).

POTS

2. WITH NECKS

(i) *Upright*

Inverted, sub-carinated pot with upright neck formed with poorly-defined point of inflection, thickened rim and rounded base. Height about 30 cm. Decorated with graphic design. (Schofield, 1948; Plate X No. 16, Mkota Reserve, north-east Rhodesia)

Name: no record.

Use: for brewing and serving beer, and storing water (Schofield, 1948).

Decoration

Goodall (Schofield, 1948) describes two types of pottery made by the Tonga of the Mtoko district; the first is black or brown ware decorated with 'slightly raised bands with herring-bone or cross-hatched incisions, discs, representing tribal facial cicatrization, breast-like projections, and simple geometrical motifs, all placed a little below the rim'. The second type is decorated with contiguous bands of cross-hatched triangles covering the whole surface of the neck to a little below the rim. The decoration has a very clean-cut appearance.

No further information.

CONCLUSION

None of the Tonga tribes was visited, but it is presumed that they make and use pottery today as they did so up to 1948. There is no record of their building and shaping methods.

A great deal of pottery made by the Tonga, particularly of the north-east districts has been collected for museums. Two wares are found in Mkota Reserve, one a polychrome consisting of necked carinated and sub-carinated pots and incurved bowls which resembles the pottery from Sebungwe north-west region; the decoration of the other which consists of open-mouthed bowls and spherical bowls and pots with and without necks, is similar to that of the black ware with moulded and graphic decoration of the Zezuru, Manyika and Budjga tribes.

(e) **Karanga**

SECTION I—FIELD

The Karanga of Belingwe were visited and a potter interviewed.

KARANGA

Technology

The following information was obtained from the potter at Belingwe.

Potters: The potter was a woman who made pottery both for her own domestic use and to supply neighbours who came to her with orders. She did not sell her wares for money but bartered them for the amount of grain that a vessel could contain.

Materials: Dry clay is stamped finely, then mixed with water and stamped again.

Tools

1. *As a support on which to build:* a plate.

3. *For decorating:* for incised designs—a piece of stick.

Technique: Small vessels were raised from the lump, whereas large ones were built from rolls of clay formed into rings, the number of rings depending upon the size of the vessel to be made. The lumps of clay from which the small vessels are made are hollowed out entirely during the shaping of the upper portion, and the base is completed last.

Drying: No information.

Decorating: Pottery is occasionally coloured with red and black materials. The potter found the red material locally but had to buy the black from hawkers.

Firing: Firing takes place in a hole about 3 feet deep which the potter digs. The day before the writer's visit, four large beer-pots had been fired, two of which had cracked. The pots are left in position overnight and removed from the ashes the following morning with a long stick.

Sealing/Testing: Pots are tested on beer-brewing days by pouring hot beer into them. The potter was most reluctant to sell any vessels before treating them. A small hut-like shelter filled with fired vessels for testing was seen at the homestead.

Pottery forms, names and uses

BOWLS

I. WITHOUT NECKS

(i) *Open-mouthed*

Small open-mouthed bowl with cut rim and pedestal base. Height about 11 cm. Decorated with graphic design and graphite. (No. 269, BWYO 5815, Fort Victoria.)

Name: *cimbia* (museum records).

Use: for drinking beer or serving relish (ditto).

(ii) *Incurved*

Deep, incurved bowl with cut rim and flat base. Height 19 cm. Decorated with graphic design and colour. (No. 270, BWYO 5814, Fort Victoria)

Name: *ahjane* (museum records).

Use: for cooking vegetables (ditto).

KARANGA

POTS

1. WITHOUT NECKS

Very large, incurved pots. Height about 55 cm. Two grooved lines below rim (potter's place, Belingwe).

Name: gate (Belingwe).

Use: for beer (ditto).

2. WITH NECKS

(i) *Upright*

(a) Large, oval pot with narrow, upright neck formed with poorly-defined point of inflection and slightly flattened base. Height about 45 cm. Undecorated. (Plate XXV No. 73, Belingwe)

Name: chirongo (Belingwe).

Use: for beer storage.

(b) Spherical pot with tall, upright neck formed with poorly-defined point of inflection, cut rim and dimple base, with handle. Height about 29 cm. Decorated with graphic design and colour. (No. 274, BWYO 5813, Victoria, Rhodesia)

Name: Pfuko (museum records).

Use: for carrying water (ditto).

(c) Oval pot with wide, upright neck formed with well-defined point of inflection and rounded base. Height about 20 cm. Graphic decoration. (No. 275, BWYO 5158, Mtilikwe Reserve, Victoria, Rhodesia)

Name and use: no record.

Decoration

Karanga pottery seen at the potter's place was mostly undecorated. The only decoration seen took the form of two grooved lines or two bands of grooved triangles below the rim of a vessel, and the potter also mentioned the occasional use of graphite and ochre.

The characteristic feature of the decoration on pottery from the Victoria district now in museum collections was an horizontal grooved band patterned with incised cross-hatching below the rim or at the base of the neck of a vessel. Graphite was used and, very occasionally, ochre. One pot had a design of triangles on a background of stamped impressions, in addition to the cross-hatched band.

System of distribution

The potter at Belingwe made pottery for sale as well as for her own domestic use.

No further information.

SECTION II—LITERATURE

Technology

No information.

Pottery forms, names and uses

The following pottery types are illustrated by Robinson (1961) (from the Karanga of Chibi) and Schofield (1948).

POTS

2. WITH NECKS

(i) *Upright*

Large spherical pot with narrow-mouthed upright neck formed with well-defined point of inflection, and dimple base. Decorated with graphic design. (Robinson, 1961)

Name: chiwana (Robinson).

Use: for holding beer at a party (ditto).

(ii) *Everted*

(a) Small spherical pot with curved, everted neck formed with a poorly-defined point of inflection and rounded base. Grooved decoration. (Robinson, 1961)

Name: hadyana (Robinson).

Use: for cooking relish (ditto).

(b) Larger spherical pot with curved, everted neck formed with poorly-defined point of inflection, and rounded base. Grooved decoration. (Robinson, 1961)

Name: shamba kodzi (Robinson).

Use: for eating from (ditto).

(iii) *Inward-sloping*

(a) Spherical pot with inward-sloping neck formed with well-defined point of inflection and rounded base. Decorated with raised band and graphic design. (Schofield, 1948; Plate X No. 10, Morgenster, Zimbabwe)

Name and use: no record.

(b) Large spherical pot with inward-sloping neck and dimple base. Grooved decoration. (Robinson, 1961)

Name: nyengero (Robinson).

Use: for beer for workers in the lands (ditto).

MISCELLANEOUS

Calabash-shaped pot with dimple base. Decorated with graphic design. (Robinson, 1961)

Name: chipfuko (Robinson, 1961).

Use: for taste of new brew of beer for husband (ditto).

Decoration

The example illustrated by Schofield from Fort Victoria has a raised cross-hatched, horizontal band, with pendant triangles around the base of the neck.

The sketches of Chibi pottery (Robinson, 1961) show decoration as taking the form of one or two grooved lines, or bands of stippled triangles, apex to apex at the base of the neck. There is no mention of colour.

No further information.

CONCLUSION

Pottery is still made and used by the Karanga of the Belingwe, Chibi, and Victoria districts. The only potter visited was one who lived in Belingwe and made pottery not only for her own use but for neighbours who placed orders with her. She preferred to barter her wares for grain rather than sell them.

The potter used the ring technique for large vessels and built small ones by entirely hollowing a lump of clay to form the walls. In both cases the base was completed later with additional clay. The method used for making small pots was also used by a Kalanga potter at Serowe.

Insufficient Karanga pottery was seen or available in the literature for any representative range of types or decoration to be identified.

(f) **Kalanga**

SECTION I—FIELD

The Kalanga were not visited, but some pottery from Kalanga territory was seen in museum collections.

Technology

No information.

Pottery forms, names and uses

BOWLS

2. WITH NECKS

(ii) *Everted*

(a) Deep, wide-mouthed bowl with everted neck formed with poorly-defined point of inflection, and rounded base. Height about 16 cm. Decorated with graphic design and colour. (No. 271, BWYO 2050, Matopo Hills)

Name and use: no record.

(b) Sub-spherical bowl with everted neck formed with poorly-defined point of inflection, rounded rim and rounded base. Height about 13 cm. Decorated with graphic design and colour. (No. 273, BWYO 2027, Gwai Reserve, Rhodesia)

Name and use: no record.

POTS

1. WITHOUT NECKS

Spherical pot with rounded rim and rounded base. Height about 15 cm. Decorated with colour. (No. 272, BWYO 2049, Gwaai Reserve, Rhodesia)

Name and use: no record.

2. WITH NECKS

(ii) *Everted*

Large spherical pot with curved everted neck formed with poorly-defined point of inflection, cut rim and rounded base. Height 34 cm. Decorated with graphic design and colour. (No. 276, Plumtree)

Name: no record.

Use: for water (museum records).

Decoration

The Kalanga pottery seen in museum collections was a polychrome ware, coloured with either graphite and ochre, or red and black enamel paint. Graphic designs consisted of vertical and horizontal bands, triangles, and chevron patterns.

No further information.

SECTION II—LITERATURE

Technology

No information.

Pottery forms, names and uses

POTS

1. WITHOUT NECKS

Spherical pot with rounded base. Decorated with painted red designs. Height about 21 cm. (Schofield, 1948; Plate X No. 9, Bulawayo district).

Name and use: no record.

Decoration

The example described by Schofield has geometric shapes painted in red within a band round the neck.

CONCLUSION

The techniques of Kalanga potters in Rhodesia are not known (see p. 146 for Kalanga in Bechuanaland). The amount of pottery recorded was too small to distinguish a range of types—bowls with everted necks and spherical type pots with and without necks were noted. Decoration seemed to be generally both graphic and coloured in red and black.

(g) **Mari**

SECTION I—FIELD

The Mari of Victoria and Chibi were visited in June 1963.

MARI

Technology

The following information was obtained from two potters one of whom lived at Chimbeba, Chibi, and the other at Charumbira, Victoria.

Potters: Both potters had learnt the art from members of their family; the potter at Victoria from her grandmother and the potter at Chibi from her mother. They both made pottery for sale, the potter at Victoria, as requested, made goods in imitation of wares discovered at Zimbabwe and Inyanga, for sale at the store at the Zimbabwe Ruins. It was learned from informants in the Chibi district that a local potter made large quantities of pottery, which she transported by bus, for sale to the sugar estates at Triangle.

Materials: The potter at Chimbeba chose the type of clay according to the type and size of the vessel she was going to make. A sandy clay, located fairly near the homestead, was suitable for small pots, but clay for large pots had to be fetched from a deposit farther away. The preparation of the raw material was the same in each case; it was stamped with a pestle on a flat stone and then mixed with water.

The potter at Charumbira collected a great deal of clay at a time because it was found far away. She went to fetch the clay herself and brought it back by donkey. The clay, which was fairly damp when collected, was dried, ground and stored in a sheltered spot out of doors in an old pot or tin until it was needed. To prepare it for use the potter sieved it through a fine wire mesh and mixed the fine material with water. The mixture was then kneaded. The idea of sieving had been the potter's.

Tools

1. *As a support on which to build:* an enamel plate (Chibi, Victoria).
2. *As smoothers:* a flat, smooth piece of wood (Chibi, Victoria).
3. *For decorating:* (i) for applying colour—a tuft of feathers tied to a stick (Victoria); (ii) for burnishing—a smooth stone, *urungudo* (Victoria).

Technique: Two different methods of manufacture were used. The potter at Chibi made pottery throughout the year and always worked indoors so as to be out of the wind. This potter worked with very wet clay which she formed into a conical lump and then hollowed out entirely, leaving an open base. After shaping the vessel to the rim the potter tied a cloth around the base of the walls to keep them damp and easy to work when she filled in the base about two days later.

The other potter worked only during the dry season. She made her pottery out of doors in a place sheltered by very large boulders. The vessels were built up with fat rolls of clay, placed one on top of the other in rings, each successive one being flattened on to the one below on the inside, and then smoothed on the outside. The potter worked standing up, bent over the vessel, holding the support with her feet (Plate XXIV No. 72). The base was completed with the addition of more rolls of clay the following day after the vessel had been allowed to dry slightly indoors.

Drying: Both the potters said that they dried their pottery for four days before it was fired. On the day of firing the vessels were put into the sun.

Decorating: Graphic decoration is done after the pot is shaped, and colour is applied when it has dried, before firing. The potter at Victoria obtained a red clay from near Zimbabwe for decorating. This she applied with her fingers and burnished with a smooth river pebble. A black colour was obtained from a micaceous schist bought from pedlars, who obtained it from Makahore. The material was powdered, mixed with water and applied with a paintbrush of feathers.

The potter at Chibi described two shades of red obtained from clay which she used for decorating, and a black colour (*chidziro*) which could be got from Fort Victoria.

Firing: The potter at Chibi dug a hole deep enough to contain about six pots. She placed the vessels on their sides, with their mouths facing away from the wind. The bark of the *mufura* (*Sclerocarya caffra*) and *mutondo* (*Cordyla africana* Lour (Papilionaceae)) was used as a fuel, and grass as a kindling. No fuel was placed inside the pots. Firing was started in the early afternoon and when the fire died down the pots were ready but they were left in the ashes until they were cool.

The potter at Victoria fired her pots on a level stretch of ground. Firing took about two hours and she was able to tell by looking at the pots whether they were done. She was not able to explain breakages during firing.

Sealing/Testing: The potter at Chibi treated beer-pots by filling them with beer while they were heating over a fire. The potter at Victoria practised no sealing or testing methods.

Mending: Neither of the potters mended vessels which cracked during firing.

Pottery forms, names and uses

BOWLS

I. WITHOUT NECKS

(ii) *Incurved*

Small, incurved spherical bowls. Undecorated. Black finish. (Chimbeba, Chibi)

Name: *mbiya* (Chimbeba).

Use: for serving meat or vegetables (ditto).

POTS

I. WITHOUT NECKS

(a) Large, inverted bag-shaped pot with rounded or flattened rim and rounded base. Undecorated. (Chimbeba, Chibi)

Name: *rukambi* (Chimbeba).

Use: for cooking beer (ditto).

MARI

(b) Wide-mouthed, inverted bag-shaped pot. Slightly smaller than (a) above. Undecorated. (Chimbeba, Chibi)

Name: gati (Chimbeba).

Use: for brewing beer (ditto).

2. WITH NECKS

(i) Upright

(a) Large, spherical pots with short, upright neck formed with well-defined point of inflection. Decorated with double incised band at base of neck. (Chimbeba, Chibi)

Name: gati (Chimbeba).

Use: for making beer (ditto).

(b) Small pots as (c) below with slightly narrower mouth. Decorated with graphic design and paint. (Chimbeba, Chibi)

Name: chikadlana/hadlana (Chimbeba).

Use: for serving meat and gravy (ditto).

(c) Small, wide-mouthed pots with upright necks formed with well-defined point of inflection. Blackened by use. Sometimes decorated. (Chimbeba, Chibi)

Name: shambakodzi (Chimbeba).

Use: for cooking (ditto).

(ii) Everted

(a) Spherical pot with narrow mouth and slightly everted neck formed with poorly-defined point of inflection, cut rim and flattened base. Height about 40 cm. Decorated with two grooved lines at base of neck. (No. 277, SAM 8956, Charumbira, Victoria)

Name: nyenjero (Charumbira), *chipfuko* (Mafidi's, Chibi).

Use: for beer (Charumbira), *for carrying water* (Mafidi's).

(b) Spherical pot with tall, narrow-mouthed neck formed with poorly-defined point of inflection. Sometimes has handle. Decorated with enamel paint. (Chimbeba, Chibi)

Name: chipfuko (Chimbeba).

Use: for drinking water or beer (ditto).

Decoration

Most Mari pottery was undecorated but the following decorative techniques were observed and/or described by potters.

Graphic techniques were confined to the use of grooved or incised lines, the former generally in horizontal bands at the base of the neck and the latter outlining triangles, chevron patterns and vertical bands, on the necks and above the widest diameters of vessels. The potter at Victoria described the use of incised triangles patterned with stamped impressions made with a grass stem as being Karanga in origin.

Although both potters described the use of natural decorative materials, only red enamel paint was seen on their wares.

System of distribution

Pottery is made by women who specialize in its manufacture, for sale to neighbours and for their own use.

No further information.

SECTION II—LITERATURE

No information.

CONCLUSION

Pottery used by the Mari tribes of Chibi and Victoria Reserves is made by women potters who learnt the art from their mothers. Potters generally have flourishing trades, some on a commercial scale. Two techniques were seen: one, building with fat rings of clay, and the other, moulding from the lump which was hollowed entirely. In both cases the base of the vessel was completed last.

Not a great deal of Mari pottery was seen, the basic types being necked bowls and pots of various sizes. Decoration was simple, mainly graphic designs and the application of colour. Synthetic materials had replaced the traditional ones for decoration, to a large extent.

The pottery terms included a number not used by Manyika, Zezuru or Budjga, although some were common to all tribes in Mashonaland.

(h) **Ungwe**

SECTION I—FIELD

The Ungwe of Makoni Farm in the Rusape district were visited in 1963. A potter was interviewed, but none of her pottery was seen.

Technology

The following information was obtained from the potter at the interview, and from other informants.

Potters: The potters were women who made pottery both for their own use and for sale to others in the district. The potter interviewed had learnt the craft from her mother.

Materials: Clay from anthrills was used, as after experiment it was found to be the most suitable. No filler was needed and the raw material was stamped and then 'winnowed' in a flat basket so as to remove coarse material. The fine clay was then mixed with water and pounded with a pestle, *mootswi*; when the pestle did not come away from the clay cleanly and easily, the clay was mixed (cf. Manyika, p. 245).

Tools

1. *As a support on which to build:* a plate (*ndiero*).
2. *As smoothers:* (i) for surfaces—a strip of iron, a piece of cloth; (ii) for the rim—a piece of cloth.

3. *For decorating*: (i) for graphic design—a strip of iron; (ii) for burnishing—a stone (*hurunguda*).

Technique: The method of manufacture described by the potter was the same as that demonstrated by the Mari potter at Chibi, namely, the entire hollowing out of a lump of clay to build the walls of a vessel, the base of which was completed, after a period of drying, by the addition of more clay. Pottery was always made indoors.

Drying: The pots were set aside to dry indoors before they were fired. On the day of firing, they were placed in the sun for a short while.

Decorating: The potter used a red clay obtainable in the Rusape district for colouring. It was applied with the fingers and burnished with a very smooth stone. Graphite, dug in the Mrewa district, was brought for sale in Rusape. This was applied in the same way. All pots were burnished whether they were coloured or not.

Firing: Firing took place on a calm day, as a cold wind caused the pots to crack. Dried dung and the stems of *bobbejaanstert* (*feyo*, *Vellozia* sp.) were packed around the pots which were placed on their sides, base to base, in a hollow which served to protect them from any wind. No fuel was placed inside the pots. Black patches occurred where the pot touched the ground, and if any were seen developing the vessel was moved with a stick.

Firing took about an hour and a half, after which time the pots were usually an even colour and were removed from the ashes with a stick.

Sealing/Testing: Containers for liquids were said to be strengthened by pouring hot beer into them when they had cooled down after firing.

Mending: No information.

Pottery forms, names and uses

Name and use:

The following Ungwe terminology was obtained at Rusape.

chikari: for cooking meat or vegetables; *pfuko*: for drinking beer or water (this vessel is put aside for the husband with a taste of a new brew of beer); *chirongo*: for fetching water or as a container for beer; *mukate*: for cooking food; *mbiya*: for serving vegetables.

No further information.

SECTION II—LITERATURE

Technology

No information.

Pottery forms, names and uses

Schofield (1948) states that the domestic ware of the Ungwe was very similar to the Manyika in surface finish, which was smooth, black or burnished graphite, any kind of graphic decoration being unusual. He says further that in some of the large vessels the junction of neck and body was marked by a slight but well-defined ridge and that necks were generally of the concave everted type. Bowls with pedestal bases and everted necks were also made.

Pottery rings, about 12 cm. in diameter were made for supporting pots on the head.

No further information.

CONCLUSION

The Ungwe of Rusape still make and use pottery today. The potters are women who specialize in its manufacture, both for their own use and for sale to neighbours.

Although no examples of Ungwe pottery were seen, Schofield (1948) states that their wares are similar in shape and lack of decoration to those of the Manyika. Some of the pottery terms used by the Ungwe are the same as those used by the Manyika and Zezuru.

The potters mould their pottery from the lump which they hollow out entirely, completing the base last. This method is the same as that used by some Mari potters, and by a Karanga potter of Belingwe for small pots only.

(i) **Tawara**

No information.

(j) **Hera**

No information.

KARANGA—DISCUSSION

The Hera and Tawara are excluded from this discussion, as no information of any sort has been obtained concerning their pottery. The Tonga, Korekore, Maromo, Kalanga and Shawasha were not visited, but examples of their pottery were seen.

Pottery is made by women specialists among all these tribes and most of them use the same basic technique, that of building up vessels with rings of clay. A Mari potter of Chibi and an Ungwe potter of Rusape moulded their pottery from the lump which they entirely hollowed out, and a Karanga potter of Belingwe described the same method for the making of small vessels.

From this survey it appears that the range of modern pottery made and used by Zezuru, Manyika and Ungwe is basically the same. Open-mouthed and incurved bowls and bowls and pots with necks form the basis of the domestic ware. Necked bowls are more common among Manyika than Zezuru. Naturally, within each group of vessel types, there are differences in shape of body, rim and neck, particularly of the latter which in some cases is of the 'collar-type' and in others merely an extension of the body. However, some vessels with both types of neck appear to be made by all the above groups.

The north-east Tonga make two pottery wares, one of which, consisting of sub-carinated necked pots and bowls with graphic decoration, is similar to the ware made by the north-west Tonga. The other ware, with a black finish, might be an uninfluenced continuation of a pottery tradition which was at one time also made by Manyika, Budjga, Korekore and some Zezuru tribes, including

the Shawasha. One of the characteristic forms of decoration of this latter ware is the use of raised lumps (*mazamu*) and single depressions (*maziso*) which had some anthropomorphic significance in the past. The fact that raised lumps are used to decorate pottery of some Tsonga tribes of Mozambique, and that carinated vessels are also made by them suggests that the Tonga of Rhodesia have some relationship to the Tsonga, but more evidence is necessary to prove this.

The Karanga pottery seen seemed to consist of a number of heterogeneous types. Those from Victoria were not comparable to any other ware, but a striking likeness was observed between a large narrow-necked beer-pot at Belingwe and those seen among the Chopi in the Makupulane district. Kalanga pottery from Gwaai Reserve was similar to north-west Tonga pottery.

Zoomorphic pottery was probably more important in the past than it is now. It is not known how widespread its use was, but today its manufacture appears to be confined to Zezuru tribes, although examples have been found south-east of Fort Victoria, outside the present Zezuru region.

Schofield illustrates a double-mouthed pot attributed to the Manyika, and Von Sicard mentions their use in his paper on the origin of some of the tribes of Belingwe (1950). The small multi-mouthed vessels made by Roswi of Rusape and the Zezuru of Mrewa, which are said to be made as vases, are probably the modern adaptation of these forms.

In regard to decoration the ware of the Karanga division falls into four groups:

1. Undecorated pottery, generally the colour of the fired clay or blackened by use. Most pots and bowls used for cooking purposes are of this type.
2. Pottery with graphic or raised designs, usually black, sometimes coloured with graphite only. This type is found among the north-east Tonga, Budjga, Manyika, Shawasha, Karanga of Fort Victoria and Korekore.
3. Polychrome pottery, decorated with graphite and ochre, or red and black enamel paint, applied in designs outlined with grooved, incised or stamped lines. This type of pottery is generally used for drinking or storing beer or water.

There are two distinct types of design:

- (i) A pattern of triangles or horizontal bands below the neck of a vessel with vertical bands on the neck itself. This type is typical of the Zezuru tribes. (The identical design was used by Roswi of Rusape.)
- (ii) Designs over a greater surface of the vessel, generally consisting of zigzag or wavy bands and triangles. This type is typical of some Kalanga, particularly of Bulawayo, and of the north-west Tonga.

Doke found that linguistic and ethnic grouping did not always coincide and this is reflected in the Karanga pottery terminology. A large number of pottery terms are used. Although a few of them are common to most groups it can be seen from the tribal information that there is no pattern to their distri-

bution, nor do all tribes give the same names to the same type of pots, or to vessels used for the same purpose.

72. ROZWI

(a) **Ndau**

SECTION I—FIELD

A Ndau potter at Tanganda Halt, Mutema Reserve, Chipinga, was visited in June 1963, and a Ndau homestead in the Ngorima Reserve, Melsetter, where some pottery was seen.

Technology

The following information was obtained from the potter at the demonstration and interview.

Potters: There were a number of women in the Chipinga district who made pottery. The craft was usually passed down from mother to daughter. The potter interviewed sold some of her pottery.

Materials: Clay was collected near the potter's homestead. The potter went to fetch the clay herself. No filler was needed as the clay was sandy enough to use as it was. It was prepared by pounding it and if it was not required immediately it was wrapped in a sheet of plastic material and stored in a metal drum in the shade so that it would remain damp.

Tools

1. *As a support on which to build:* a plate.
2. *As smoothers:* (i) for outer surface—a variety of pieces of calabash, a stick; (ii) for inner surface—a variety of pieces of calabash.
3. *For decorating:* (i) for graphic design—a pin, a sharply pointed stick; (ii) for burnishing—a smooth stone.

Technique: The potter made her pots out of doors in the shade. Pots were built up with fat rolls of clay formed into rings and placed one on top of the other (Plate XXV No. 74). More than one roll was used to form a complete ring. The potter smoothed the first two rings together both inside and outside and added lumps of clay wherever necessary to obtain a symmetrical shape and a wall of even thickness, before adding the next ring. The third ring, the last one, was slightly thinner than the others. After smoothing this into position the rim was shaped with the thumb and forefinger of the right hand. A piece of sacking was wrapped around the lower half of the vessel which was then covered with a piece of plastic material and put in the shade for a day. The base was then formed by smoothing the wall inwards to close the hole.

Drying: The pot was then placed indoors and covered with plastic sheeting for about a week before firing.

Decorating: Before the vessel was dry, a sharp stick or a pin was sometimes used to incise designs. These were coloured when the pot was dry, before firing. A red colour was obtained from ochre (*mukura*) which was collected near Chipinga. It was powdered, mixed with water and applied as a paint. A black

colour was obtained from *chinzelo* which was bought from pedlars who fetched it from Espungabera, Mozambique. This material was prepared and applied in the same way as the ochre, and both were burnished with a smooth stone.

Firing: Firing took place in the morning of a clear, still day. Three or four pots were fired at a time. During firing they became red-hot, but they were allowed to cool completely before they were moved from the ashes.

Sealing/Testing: New pots were strengthened by filling them with water while they heated over a fire.

Mending: Pots were not mended as their breaking was a sign that they were faulty.

Pottery forms, names and uses

An informant at Melsetter supplied some of the following terminology.

BOWLS

1. WITHOUT NECKS

(i) *Open-mouthed*

A small dish. No further description (informant, Melsetter).

Name: *chikari* (Melsetter).

Use: for vegetables (Ngorima Reserve).

2. WITH NECKS

(i) *Upright*

Wide-mouthed, spherical bowl with short, upright neck formed with poorly-defined point of inflection, and rounded base. Undecorated. (Hlabiso's kraal, Ngorima Reserve, Melsetter)

Name: *nhamba* (Hlabiso's and Tanganda Halt).

Use: for cooking porridge (ditto).

(ii) *Everted*

(a) Deep, wide-mouthed spherical bowl with short, curved, everted neck formed with poorly-defined point of inflection, rounded rim and rounded base. Height about 19 cm. Decorated with band of cross-hatching. (No. 278, SAM 7218, Sabi-Lundi, Rhodesia).

Name: *chikari* (museum records).

Use: for vegetables (Ngorima Reserve).

(b) Shallower, wide-mouthed bowl with everted neck formed with poorly-defined point of inflection, rounded rim and rounded base. Height about 13 cm. Decorated with triangular cross-hatched design. (No. 279, BWYO 2064, Chikore, Rhodesia)

Name and use: no record.

POTS

(i) *Upright*

(a) Large, oval pots with short, upright neck formed with poorly-defined point of inflection and narrow mouth. Undecorated. (Hlabiso's kraal, Ngorima Reserve, Melsetter)

Name: bia (Hlabiso's).

Use: for cooking beer (ditto).

(b) Sub-spherical pot with upright neck formed with poorly-defined point of inflection, rounded rim and rounded base. Height about 16 cm. With handle. Decorated with cross-hatching and colour. (No. 280, BWYO 2061, Chikore, Rhodesia)

Name and use: no record.

(c) Spherical pot with upright neck formed with poorly-defined point of inflection. Undecorated. (Hlabiso's kraal, Ngorima Reserve, Melsetter)

Name: gapu (Hlabiso's).

Use: for cooking vegetables (ditto).

(d) Spherical pot with upright neck formed with poorly-defined point of inflection, thickened rim and rounded base. Height about 17 cm. Decorated with graphic design and graphite. (No. 281, SAM 2314, Maringua's kraal, Sabi-Lundi, Rhodesia)

Name: duwi/dubi (Sabi-Lundi), *inhube/inthuvi* (Ngorima).

Use: for fetching water from the river (ditto).

(ii) *Everted*

Spherical pot with everted neck formed with poorly-defined point of inflection, rounded rim and rounded base. Height about 18 cm. Decorated with graphic design and graphite. (No. 282, SAM 2313, Maringua's kraal, Sabi-Lundi, Rhodesia)

Name: dubi/duwi (Sabi-Lundi), *inhube/inthuvi* (Ngorima).

Use: for fetching water (ditto).

(iv) *Undifferentiated*

Pot with neck. No further description (Ngorima Reserve, Melsetter). Very small (informant, Melsetter).

Name: chipfuko (Ngorima).

Use: for water (Ngorima), for carrying water, used by children (Melsetter).

Decoration

The Ndaup pottery was decorated with cross-hatched designs, either in unbordered bands around the base of the neck of a vessel, or in triangles, outlined with incised lines on the upper section of the body. Sometimes graphite and a white material were used to colour the designs.

No further information in this section.

SECTION II—LITERATURE

Technology

No information.

Pottery forms, names and uses

No information.

Decoration

Neville Jones reports as follows on the decoration of Ndau pottery from Chikore:

It is of fine texture and is ornamented with inverted triangles depending from a circumferential line, and hatched diagonally. In some instances, the triangles are filled in with stipling. Both are characteristically M₁ patterns, and are so strikingly similar that the tribal connexion is unmistakable. They might, but for their obvious modernity, have come from Mapungubwe itself (Jones, 1937).

No further information in this section.

CONCLUSION

The Ndau still make and use pottery today. A potter at Tanganda Halt, Chipinga, used the same technique as that used by most Shona potters of the Karanga division, namely building with rings of clay, and completing the base of the vessel last. This woman was well known in the district for her pottery.

Most of the Ndau pottery seen consisted of necked pots and bowls of various sizes. The neck was the curved and everted type, no examples of a 'collar' neck being seen. Pottery seen in the field was undecorated, except for one pot with two rows of stamped oval impressions around the rim. Examples in museum collections from Sabi-Lundi and Chikore were patterned with bands or triangles of cross-hatching, sometimes coloured with graphite and a white material (cf. Hlengwe, p. 96). The finely incised triangular designs are more like that seen on Teve pottery than any other Shona pottery.

The terminology includes terms used by the Karanga division (*chikari*, *gapu*, *bia*) but others, *nhamba* and *dubi*, are not used by tribes of the Karanga division in Rhodesia, although the latter term may be related to the Teve *dzuwe*. *Nhamba* is used by the Chopi and Tsonga tribes in Mozambique.

Possible outside influence is shown in the addition of a handle to one pot seen.

(b) Rozwi

SECTION I—FIELD

The Rozwi of Chiduku Reserve, Rusape, were visited in 1963 and a potter at Mafuta's kraal interviewed.

Technology

The following information was obtained from the Rozwi potter at Mafuta's.

Potters: Potters were women who learnt the art from their mothers. They made pottery for sale as well as their own domestic use.

Materials: Clay was obtained from the land and not from antheaps (cf. Ungwe of Rusape). No filler was used and the clay was ground fine, mixed with water and stamped until the mixture stuck to the pestle (cf. p. 245).

Tools

1. *As a support on which to build*: a plate.
2. *As smoothers*: (i) for outer surface—a piece of wood; (ii) for inner surface—a piece of calabash; (iii) for rim—a piece of cloth.

Technique: Pottery was made indoors so that it was out of both wind and sun. Vessels were built up from rolls of clay formed into rings which were placed one on top of the other. The number of rings depended upon the size of vessel to be built. The base was completed the following day with additional clay, when the vessel was dry enough to be turned upside down.

Drying: The shaped vessels were dried indoors for two days and on the third put outside into the sun until three or four o'clock, when firing was started.

Decorating: Pottery was decorated with incised designs when slightly dry; a flat piece of iron was used for outlining them; zigzag lines were done with the point of the tool and straight lines with a side edge.

Colour was also used. Red was obtained from a local loam soil, and black from graphite (*chidziro*) which was bought from pedlars. Red and black enamel paint seemed to be more frequently used than the traditional materials.

Firing: Firing was usually started at three or four o'clock in the afternoon. The pots were placed base to base on their sides on a layer of *mukwati* bark (*Strychnos pungens* Solerod (Loganiaceae)), which was also packed over and around them, but not inside. Grass was used for kindling. The pots were removed from the ashes when the fire went out. Breakages were caused by the use of too sandy a clay.

Sealing/Testing: Hot beer was poured into new pots before they were used.

Mending: No information.

Pottery forms, names and uses

BOWLS

I. WITHOUT NECKS

(i) *Open-mouthed*

Small, deep, wide-mouthed bowl with rounded base. Undecorated, black finish. (Plate XXIV No. 69, Mafuta's, Chiduku Reserve, Rusape)

Name: no record.

Use: for keeping food hot for husband (Mafuta's).

(ii) *Incurved*

Wide-mouthed, spherical bowls with rounded bases. Made in range of sizes. Undecorated. (Plate XXIV No. 69, Mafuta's, Chiduku Reserve, Rusape; No. 284, SAM 8978, near Mafuta, Chiduku Reserve, Rusape)

Name: large size: *mukati/sawia*; small size: *mbia* (Mafuta's).

Use: large size: for cooking; small size: for serving meat (ditto).

POTS

2. WITH NECKS

(i) *Upright*

Spherical pots with upright necks formed with well-defined point of inflection, and rounded base. Grooved line at base of neck. Undecorated otherwise. (near Mafuta's, Chiduku Reserve, Rusape)

Name: rongo (near Mafuta).

Use: for cooking bones.

(ii) *Everted*

(a) Very large, spherical pot with narrow-mouthed everted neck formed with well-defined point of inflection and rounded base. Decorated with graphic design and colour. (Mafuta's, Chiduku Reserve, Rusape; Plate XXIV No. 69)

Name: mbidziro (Mafuta's).

Use: for brewing beer (ditto).

(b) Large, spherical pots with narrow-mouthed everted neck, formed with well-defined point of inflection, flattened thickened rims and rounded bases. Height about 30 cm. Decorated with graphic design and colour. (No. 283, SAM 8977, Chiduku Reserve, Rusape; Plate XXIV No. 79, Mafuta's, Chiduku Reserve, Rusape).

Name: chirongo (Mafuta's).

Use: for fetching water, or for storing beer or water (ditto).

(c) Spherical pots with wide-mouthed everted necks formed with well-defined point of inflection, rounded rims and rounded bases. Grooved line at base of neck. (Plate XXIV No. 69, Mafuta's, Chiduku Reserve, Rusape)

Name: chikari/hadlana (Mafuta's).

Use: for cooking vegetables (ditto).

(d) Spherical pots with narrow-mouthed everted necks formed with well-defined point of inflection, rounded bases. Made in large and small size. Decorated. (near Mafuta's, Chiduku Reserve, Rusape)

Name: large size: pfuko; small size: kabfuko (near Mafuta's).

Use: small size: for drinking beer (ditto).

MISCELLANEOUS

Small spherical vessel with four spouts and pedestal base. Undecorated (Plate XXIV No. 69, Mafuta's Chiduku Reserve, Rusape).

Name: no record.

Use: for flowers (Mafuta's).

Decoration

Certain types of Rozwi pottery were decorated. Large necked pots were coloured with an incised design on the neck and below it. The design consisted of vertical bands down the neck and a chevron pattern within a horizontal band below the neck, and was similar to that found on some Zezuru ware. Red

and black enamel paints were used for colouring, although traditional materials were described by potters.

All necked vessels had a marked grooved line at the base of the neck, so that the neck appeared to have been made separately and then fitted—collar type.

No further information in this section.

SECTION II—LITERATURE

Technology

No information.

Pottery forms, names and uses

Schofield (1948) gives a little information concerning the Roswi pottery from near Plumtree, Matabeleland, which he says was representative of the pottery of the greater part of Matabeleland at the time of writing. According to him bowls, both 'shouldered' and simple, were made, as well as the usual variety of pots. He saw no ceremonial pottery.

Decoration

Roswi pottery of the Plumtree district was a polychrome ware; graphite and various natural red clays were used to colour bold chevron and other simple designs. The coloured areas were generally separated by incised designs, but this was not always the case. Incised bands of cross-hatching were also used (Schofield, 1948).

No further information in this section.

CONCLUSION

There are still women who specialize in the manufacture of pottery among the Rozwi of Rusape. They use the ring technique which is used by most potters of the Karanga division and by the Ndaui.

The range of pottery made by the Rozwi of Rusape is very similar to that of the Zezuru of Mrewa (cf. Plate XXIV Nos. 69 and 70). It consists of deep spherical bowls, wide-mouthed, and pots of all sizes with necks. The collar type of neck is found both on large and small Rozwi pots, and only on large Zezuru ones. Small multi-mouthed vessels are common to both.

Rozwi pottery is mainly undecorated, with the exception of large pots for storing and carrying liquids, which have exactly the same design as those of the Zezuru.

The Rozwi use a number of pottery terms common to the Shona, but vessels of the same type as those of the Zezuru are not necessarily given the same names or put to the same use.

The Rozwi of Plumtree were not visited, but according to Schofield's (1948) description their pottery was very different from that of Rusape. However, Schofield considered it and that of the Zezuru to be directly derived from the Class R₂ and R₃ tradition.

ROZWI—DISCUSSION

Only the Rozwi of Rusape and the Ndau of Melsetter–Chipinga districts were visited. The women potters of both groups used the same method of manufacture as that used by most of the Karanga tribes, namely the building of vessels with rings.

The pottery of the Rozwi of Rusape resembles that of the Zezuru and Manyika more closely than that of the Ndau, although it seems from a comparison of Ndau pottery seen in the field and in museum collections that their ware is becoming less characteristic. These came from different districts however. The former was undecorated and the latter decorated with hatched bands and triangles.

The terminology used by the Rozwi group of Rusape has more terms in common with the Karanga division than with the Ndau, although the Ndau also use a number of the same terms.

In spite of the fact that tribal tradition links Ndau and Rozwi this is not reflected in their pottery.

70. SHONA (undifferentiated)

SECTION I—FIELD

Technology

No information.

Pottery forms, names and uses

BOWLS

1. WITHOUT NECKS

(i) *Open-mouthed*

No. 285, SAM 1823, Salisbury, Rhodesia; No. 286, Ayreshire Hills, Rhodesia, in private collection.

(ii) *Incurved*

No. 287, SAM 2076, Rhodesia.

2. WITH NECKS

(ii) *Everted*

No. 288, SAM 1824, found on grave, Rhodesia; No. 289, SAM 1824, found on grave, Rhodesia; No. 295, CAM E.1905–497, Umtali; No. 296, CAM E.1905–493, Umtali.

POTS

1. WITHOUT NECKS

No. 290, SAM, Salisbury, Rhodesia. Cf. Tonga, Mkota, p. 259.

2. WITH NECKS

(ii) *Everted*

No. 291, SAM 1824, found on grave, Rhodesia; No. 292, CAM 1905, Rhodesia; No. 296, BWYO 58.64, Ziwa Farm, Inyanga; No. 293, SAM 7948, Tunnel grave, Marandellas.

MISCELLANEOUS

No. 294, SAM 7949, Tunnel grave, Marandellas.

Decoration

Most of the pottery described above was collected in the Salisbury-Marandellas area and is decorated with burnished graphite, applied over half the outer surface and for about 3 cm. inside the rim. Decoration is completed with a simple graphic design; a band of stamped impressions, or hatching; a raised band patterned with grooved cross-hatching; bosses, either singly or in groups on the body of the vessel, generally at the base of the neck.

A bowl from the Ayreshire Hills is decorated with two rows of oval stamped impressions inside the neck, and a specimen from Mrewa with a type of chevron design, coloured red.

No further information.

SECTION II—LITERATURE

No information.

SHONA—DISCUSSION

From the discussions on the Karanga and Rozwi subdivisions it can be seen that more time will have to be spent studying the Shona to get a full picture of the present-day pottery situation and the relationships of the various tribes in the past. What does emerge from the information obtained in this survey is that the pottery is becoming more homogeneous both in shape and decoration than the literature and museum specimens suggest it to have been in the past. At the present time there appear to be four main regions into which Rhodesia can be divided on the basis of pottery form and decoration, but the divisions are not clear-cut.

The basic pattern appears to be as follows:

1. The Zezuru, Manyika, Budjga and Rozwi of Rusape can be classed together on the basis of pottery shape—the range consisting of open-mouthed bowls, incurved bowls and necked pots, and, with the exception of the Budjga, of decoration, which is confined to necked pots and consists of red- and black-coloured ware with vertical and triangle designs.

2. The Tonga and the Karanga of Matabeleland can be classed together on the basis of red and black decoration, mainly in chevron bands. (Schofield recorded that Rozwi pottery from Plumtree was typical of that of Matabeleland.) Tonga ware consists mainly of sub-carinated, tall necked pots and incurved bowls. The only Karanga pottery of this district seen consisted of bowls and pots, both without necks and with everted necks, but a very small amount was seen.

3. Tonga pottery of Mkota is mainly a black ware decorated with raised and graphic designs, consisting of bowls and pots, both with and without necks.

4. Ndau pottery consists of bowls and pots with everted necks, none of

which is of the collar-type found in group 1 above. The very large oval, necked beer-brewing pots made by the Ndaui of Melsetter are similar in shape to those made by the Kalanga of Belingwe, and the Chopi. Ndaui decoration is mainly incised or grooved, in triangular designs, sometimes coloured with graphite. The graphic designs are somewhat similar to those found on Hlengwe (Sabi-Lundi), Chopi and Tswa pottery, and are also described on the M₁ ware of Mapungubwe. Teve pottery is nearer to that of Ndaui in both shape and decoration than to any other Shona ware.

No Hera or Tawara pottery was seen and the few examples of Korekore ware were insufficient for classification.

There are a number of indications that Shona pottery has been undergoing a change. Zoomorphic forms formerly made by tribes of the Zezuru group are no longer seen today. Manyika pottery was previously described as being a black undecorated ware, and carinated pottery decorated with raised anthropomorphic features, made by Shawasha and Budjga in the past is no longer made.

Throughout the Shona tribes potters were women specialists and there is an indication from the Manyika that pottery methods may have been kept secret within certain families in the past, but there was no evidence of this today. The main technique of all groups, except the Teve, was building with well-defined rings, with the base completed last.

8. HERERO

No field work was done among the Herero.

81. KAOKOVELD HERERO (undifferentiated)

SECTION I—FIELD

Dr. Gibson of the Smithsonian Institute visited the Kaokoveld during the 1950's. He found very little pottery in use there, and all of it was said to come from other areas. He came to the conclusion that the Himba do not make pottery today. (Gibson, *in lit.* 3/6/64.) This is also the belief of the Commissioner at Ohopoho, Kaokoveld, who reports that pottery used in the district is bought from Ovamboland, and that it is often traded in exchange for sheep (Administrative Officer, Ohopoho, *in lit.* 5/6/64).

Technology

No information.

Pottery forms, names and uses

BOWLS

2. WITH NECKS

(ii) *Everted*

(a) Deep, wide-mouthed, spherical bowl with short, straight everted neck formed with well-defined point of inflection, cut rim and rounded base. Height

HERERO

about 17 cm. Decorated with stamped design. (No. 300, SAM 8639, Ehombo Mountains, South West Africa)

Name and use: no record.

(b) Deep, wide-mouthed bowl with curved, everted neck formed with poorly-defined point of inflection. Height about 12 cm. Undecorated. Blackened by use. (WIND, Orotjitembo, Kaokoveld)

Name: *kavindo* (museum records).

The Tjimba generic term is *onjunga* (personal communication, Mr. Grobbelaar, State Museum, Windhoek.)

Use: no record.

Decoration

Decoration on the Ehombo Mountain specimen consists only of clearly-defined, round, stamped impressions arranged in a neat design; the other example is undecorated.

System of distribution

It is almost certain that no pottery is made by the Kaokoveld Herero today. Earthenware utensils are bought or bartered sometimes for sheep from potters in Ovamboland.

No further information.

SECTION II—LITERATURE

Although there is nothing in the literature concerning the pottery of the Kaokoveld Herero, Estermann (1961) found that the Herero of Angola, who belong to the same tribal groups, do make pottery today. The only vessel type illustrated (an inverted bag-shaped pot or bowl with tall, straight, upright neck formed with a well-defined point of inflection) is decorated with simple stamped impressions.

CONCLUSION

The Kaokoveld Herero were not visited, but it was learned from informants that no pottery is made by them today. They do, however, occasionally buy pottery from the Ovambo.

It is not known whether the Kaokoveld Herero used to make their own pottery, and if they did so, how long ago they abandoned this practice. Earthenware bowls from the Kaokoveld, attributed to the Himba, are not in the Ovambo tradition and suggest that the former had a tradition of their own.

82. DAMARALAND HERERO

SECTION I—FIELD

Technology

No information.

HERERO

Pottery forms, names and uses

BOWLS

1. WITHOUT NECKS

(ii) *Incurved*

Deep, spherical, wide-mouthed bowl with thickened rim and rounded base. Height about 16 cm. Undecorated. (STUTT 28117)

Name and use: no record.

POTS

1. WITHOUT NECKS

(a) Wide-mouthed spherical pot with cut rim and rounded base. Height about 25 cm. With lugs. (No. 298, HAM 24.76.11)

Name and use: no record.

(b) Barrel-shaped pot with thickened rim and rounded base. Height about 20 cm. Decorated with colour. (No. 299, COP G.1321)

Name and use: no record.

2. WITH NECKS

(i) *Upright*

Spherical pot with narrow, upright neck formed with poorly-defined point of inflection. Height about 20 cm. Undecorated except for incised line at base of neck. (STUTT 28116)

Name and use: no record.

Decoration

Decoration was seen on only two of the above specimens. One pot without a neck had four pierced lugs at equal intervals around the mouth, the rim of the other was coloured red with a natural material, probably ochre.

No further information in this section.

SECTION II—LITERATURE

Technology

Potters: The potters were women (Irle, 1906).

Materials: Fine clay from termite heaps was used (Irle, 1906).

Tools

1. *For smoothing*: smooth bones (Irle, 1906).

2. *For decorating*: small sticks (Gentz, 1903).

Technique: The potter shaped a vessel by pressing a lump of well-prepared clay around the full bent knee. This form was then carefully removed and the pot shape improved by working with the fingers (Gentz, 1903).

Drying: No information.

Decoration: Decoration incised with a stick was done after shaping (Gentz, 1903).

Firing: This took place in a deep hole in the ground. The pots were surrounded by dry dung, a small amount of which was put inside each vessel (Irle, 1906). The use of wood as fuel is recorded by Vedder (1934).

Pottery forms, names and uses

Vedder (1934) describes Herero pottery as having narrow necks, wide bodies and pointed bases.

The generic term for pot is *onjungu* (Irle, 1917; 333).

Decoration

According to Schofield (1948) decoration took the form of bosses and finely scratched lines, similar to those used by some of the Ambo tribes.

No further information.

CONCLUSION

The Damaraland Herero were not visited and there is no information concerning the use and manufacture of pottery among them today.

It is learnt from literary sources that the women used to make pottery, and that the vessels had pointed bases and were decorated with designs similar to those of some of the Ambo tribes.

Four examples of pottery have been collected for museums from this group of Herero, three of which are typically Ambo in style and were probably obtained through trade. None of them have pointed bases.

83. BECHUANALAND HERERO

SECTION I—FIELD

Gibson (*in lit.* 3/6/64) neither saw nor heard of pottery made by this group. No further information concerning the Bechuanaland Herero.

HERERO—DISCUSSION

The Herero, south of the Cunene, do not make pottery today, although a few of them use earthenware utensils bought from the Ambo, and possibly from Himba in Angola.

According to the literature the Herero did make pottery and this information is supported by the fact that Angolan Herero have a pottery tradition, and do in fact make pottery today. Of the vessels seen in museum collections only one cannot be related to Ambo or Angolan Immigrants.

9. AMBO

Some of the Ambo tribes were visited in July 1961.

91. NORTH AMBO

(a) **Kwanyama**

SECTION I—FIELD

Miss Shaw visited the Kwanyama in the vicinity of Odibo.

KWANYAMA

Technology

The following information was obtained from an informant at St. Mary's Mission, Odibo.

Potters: The potters were women, and a large number of them made pottery.

Materials: Particular types of clay were used for pottery; not all types were suitable.

Tools

As smoothers: the hoof of an ox or a horse.

Technique: The vessel was moulded into shape from the lump, with the addition of pieces of clay where necessary to produce a symmetrical form. Pottery was made in an underground room (Plate XXV No. 75, Odibo).

Drying: The pots were left in the workshop until they were dry.

Decoration: No information.

Firing: Pottery was fired in a shallow depression in the sand, at night, as the potters believed that fires burnt better then.

No further information in this section.

Pottery forms, names and uses

BOWLS

1. WITHOUT NECKS

(i) *Open-mouthed*

Hemispherical bowl with rounded base. Undecorated. (Chief Andreas's place, Odibo)

Name: *oshitoo* (Odibo).

Use: for straining beer into (ditto).

POTS

2. WITH NECKS

(i) *Upright*

(a) Wide-mouthed, spherical pot with short, upright neck formed with poorly-defined point of inflection. Height about 30 cm. Undecorated. (Chief Andreas's place, Odibo)

Name: *oshitoo* (Odibo).

Use: for cooking (ditto).

(b) Spherical and inverted bag-shaped pots with upright necks formed with well-defined point of inflection, cut or flattened rims and rounded or nearly pointed bases. Made in various sizes. Undecorated. (No. 301, SAM 3776; No. 303, SAM 8474, near Omafè; No. 305, SAM 3977; No. 306, SAM 8475, near Omafè)

Name: *osito/oshitoo* (museum records).

Use: for beer (ditto).

(iii) *Inturned/inward-sloping*

(a) Small, inverted bag-shaped pot with inturned neck formed with poorly-defined point of inflection, cut rim and rounded base. Height about 11 cm. Single grooved line at base of neck. (No. 302, SAM 3777, Ovamboland)

Name: ombia (museum records).

Use: no record.

(b) Large, inverted bag-shaped pots with inward-sloping necks formed with well-defined point of inflection, cut rims and rounded bases. Height about 30 cm. Undecorated. (No. 304, SAM 3776, Ovamboland)

Name and use: no record.

Decoration

Kwanyama pottery is generally undecorated. A few examples have a grooved line at the base of the neck. The surface of the vessels is generally smooth with a matt finish. Sometimes pots have a shiny surface, possibly due to the application of fat or oil.

System of distribution

Potters make both for their own use and for sale to those households where no pottery is made.

No further information in this section.

SECTION II—LITERATURE

The following information is given by Tonjes (1911), Schofield (1948) and Loeb (1962), who quotes Schinz (1891) and Sckär (1916).

Technology

Potters: The potters are women specialists, greatly respected among their people, and they make pottery for sale. They work only at new moon, but not all the time as their trade is less important than their work in the kraal and field (Loeb, 1962). Schinz wrote that Kwanyama kept their pottery methods a secret, but Loeb found that this was no longer the case (Loeb, 1962).

Materials: The potter goes at sunrise to collect her clay from a vlel. She speaks to no one on the way there or on the way back. If the clay is the right consistency she chops it up and stores it in pots. If the clay is too wet it is dried a bit and then prepared over a period of two days. First it is pounded, damped again and allowed to dry overnight. On the second day it is again wetted and then kneaded and divided into portions suitable for the manufacture of individual pots. Building starts the following day. (Loeb, 1962)

Tools

1. *As a support on which to build:* a potsherd (Schofield, 1948).
2. *For smoothing:* (i) inner surface—the right front hoof of an ox (*ekondo*); (ii) outer surface—a rib from an ox's right side (*olupati*). (Loeb, 1962)

Technique: Building of pottery and the preparation of the clay take place in a specially constructed underground workroom (*ondjibololo*). The first step

in the manufacture of pottery is to build this. A pit about 3 feet deep, and $4\frac{1}{2}$ feet in diameter is dug and four posts set in the walls extending above the surface of the ground. These support the roof, which is formed by placing wood criss-crosswise. An entrance wide enough for only one person to enter at a time is made. (Loeb, 1962)

Pottery is moulded from the lump.

Drying: Pottery was dried in the underground workroom because of the belief that if the wind blew on it before firing it would crack. While the pottery was being dried the door of the room was sealed with grass and sand. (Loeb, 1962)

Decorating: No information.

Firing: Firing took place outside in open pits or firing holes (*osofo*). The pots were placed on and covered with charcoal which was lit and then the whole hearth was covered with earth. The fired pots were left in position overnight and then taken back to the workroom. They fire black or yellow, depending on the temperature attained. (Loeb, 1962)

Mending: No information.

Sealing: New pots are strengthened by rubbing them with a mixture made by boiling the pounded bark of the *mopane* (*Copaifera mopane* Kirk) or *omunghafi* tree together with some wood ash. (Loeb, 1962)

Pottery forms, names and uses

BOWLS

I. WITHOUT NECKS

(i) *Open-mouthed*

Hemispherical bowl with rounded base. Height about 6 cm. With four small handles. Undecorated. Coarse ware, buff internally and brindled outside. (Schofield, 1948; Plate XIV No. 1, TVL)

Name: no record.

Use: for serving meat to guests (Schofield, 1948).

(ii) *Incurved*

Shallow, wide-mouthed, incurved bowl with rounded base. Height about 5 cm. With eight small lugs around the mouth. Undecorated. Black to buff smooth ware. (Schofield, 1948; Plate XIV No. 4, TVL)

Name: no record.

Use: for serving meat to guests (Schofield, 1948).

B. POTS

Spherical pots with necks, in range of sizes (Loeb, 1962) (*ombija*—generic term).

Name: (i) large size: *osipifilo*; small size: *ositoo* (Loeb, 1962); (ii) *ombia jowalelo* (pot of the evening meal); (iii) *ombia jombebelelo* (pot of meat) (Tonjes, 1911); (iv) *ombija*—generic term (Loeb, 1962).

Use: (i) large size: for beer; small size for water (Loeb, 1962); (ii) for preparing porridge; (iii) for cooking meat, fish and similar foods (Tonjes, 1911).

Decoration

Pots are usually undecorated, but now pottery made at Humbe is decorated with incised lines. The colour ranges from black to brown mottled or brick red, depending on the amount of oxidization during firing. (Loeb, 1962) Small lugs are found on food bowls (Schofield, 1948)

Taboos and other practices in connexion with pottery

1. The same pots are never used for meat and milk (Loeb, 1962).
2. All pots are scraped clean after use but never washed with water (Loeb, 1962).
3. On the day when the underground room is finished the owner has to sacrifice to her ancestral spirits. A male relative of her father's conducts the sacrifice by throwing some bean and sorghum mixture into the air. Those present eat what remains. This rite is said to keep the pit from caving in and the pottery from cracking during firing (Loeb, 1962).
4. If the potter is not a kind-hearted woman someone else has to ignite the fires, for it is believed that if an ill-tempered woman did so all the pots would crack (Loeb, 1962).
5. A potter is expected to present a relative of her father with one pot, the rest she may sell (Loeb, 1962).

Distribution

According to Hahn (1928) not all the Ambo tribes make pottery; those who make none of their own barter from their neighbours.

CONCLUSION

Pottery is still made and used by the Kwanyama. The potters are women specialists who used to keep their methods secret but no longer do so. They mould their pots from the lump.

A small range of Kwanyama pottery types is made, consisting mainly of open-mouthed bowls, and pots with well-defined narrow-mouthed necks and poorly-defined wide-mouthed necks. The base of the pots is in some instances almost pointed. This pottery is generally a well-fired, hard ware. In most areas a single horizontal grooved line at the base of the neck is the only decoration used on pots, and small lugs on bowls.

In Loeb's opinion the shallow bowls and three-legged pots made today are the result of European influence.

(b) **Kwankwa**

SECTION I—FIELD

The Kwankwa were not visited.

KWANKWA

Technology

No information.

Pottery forms, names and uses

POTS

2. WITH NECKS

(ii) *Everted*

Spherical vessels with tall everted necks formed with poorly-defined point of inflection and pointed bases. Height about 22 cm. Decorated with applied lumps and graphic design. (No. 313, SAM 4099, Ovamboland)

Name: ositoo (museum records).

Use: no record.

BEAKERS

Tall, flat-based vessels in which the height exceeds the diameter. Height about 15 cm. Decorated with applied lumps and graphic design. (No. 312, SAM 4100)

Name: ositoo (museum records).

Use: for drinking (ditto).

Decoration

The examples of Kwankwa pottery seen were decorated with lumps of clay which appeared to have been applied rather than moulded. A grooved line design on the neck of the vessel was also common, consisting either of broken, parallel, horizontal lines bordered with a band of vertical hatching, or of hatching with lines of unequal length and arcs.

No further information.

SECTION II—LITERATURE

According to Schinz (Loeb, 1962) only the Kwankwa and Kwanyama used to make pottery.

No further information.

CONCLUSION

Nothing is known of the Kwankwa industry past or present. Examples of Kwankwa ware are flask-like vessels and beakers, decorated with applied lumps of clay and grooved designs.

The generic term for pottery *ositoo*, is the same as that used by the Kwanyama.

(c) **Ndombondola**

No information.

NORTH AMBO—DISCUSSION

Very little is known about the pottery of the North Ambo. According to Schinz (1891), only the Kwanyama and Kwankwa used to make pottery. The

Kwanyama still do so today, but it is not known whether the Kwankwa still do so, nor is there any record of their techniques.

The pottery utensils collected among the Kwanyama and Kwankwa are entirely different from each other in both shape and decoration. Nothing is known of Ndombondola ware.

Both the Kwanyama and Kwankwa use the same term, *ositoo*, for pottery.

With the exception of the flat-based beakers made by the Kwankwa, the pottery of the North Ambo appears to be uninfluenced by contact with the West.

92. SOUTH AMBO

(a) **Ndonga**

There is no information concerning the pottery of this group.

(b) **Kualuthi**

SECTION I—FIELD

The Kualuthi were not visited.

Technology

The following information was obtained from Miss A. Mertens and from photographs taken by her near Oshikuku in 1958, now in the South African Museum collection.

Potters: The potters are women.

Materials: No information.

Tools

1. *As a support on which to build*: a potsherd.

2. *As smoothers*: a piece of smooth wood, a bone, a flat pebble.

Technique: Vessels are formed from the lump. The potters work out of doors, kneeling on the ground.

Drying: No information.

Decorating: No information.

Firing: Firing takes place in a hole in the ground. The ash is then rubbed off the vessels with sand.

No further information.

Pottery forms, names and uses

BOWLS

I. WITHOUT NECKS

(a) Small, shallow incurved bowls. Decorated with applied bosses around the mouth (photograph SAM, Oshikuku, South West Africa).

Name and use: no record.

(b) Deep, wide-mouthed bowls. Undecorated (photograph SAM, Oshikuku, South West Africa).

Name and use: no record.

KUALUTHI

POTS

2. WITH NECKS

(ii) *Everted*

Flask-shaped vessels with everted necks formed with poorly-defined point of inflection, rounded rims and rounded or flattened bases. Height 25–30 cm. Decorated with graphic design and raised lumps. (No. 307, SAM 4097; No. 309, SAM 4098, Ovamboland)

Name: *ositoo* (museum records).

Use: no record.

Decoration

Decoration takes the form of bands of grooved lines around the neck, and the application of small lumps of clay.

No further information.

SECTION II—LITERATURE

No information.

CONCLUSION

Pottery is still made and used by Kualuthi women. The vessels are moulded from the lump.

Only a small range of vessel types were seen, consisting of deep and shallow bowls, the latter like those of the Kwanyama illustrated by Schofield, and flask-like pots similar in shape and decoration to those of the Kwankwa. Decoration consists of short, grooved line designs and small applied lumps.

(c) **Kuambi**

SECTION I—FIELD

The Kuambi were not visited, and there is no information in this section.

SECTION II—LITERATURE

Potters: The potters were women who were taught the craft when they were young girls. The knowledge was not confined to particular families and anyone who was interested was able to acquire it. (Hahn, 1928). The potters were specialists (Lebzelter, 1934)

Materials: Both Hahn (1928) and Lebzelter (1934) record that the Kuambi district was one of the main centres of the pottery industry in South West Africa on account of the availability of suitable clay and the fact that in a number of places water was available even during the dry season. A bright red, not particularly good clay was used without a filler (Lebzelter, 1934). The clay used was obtained from anthrills (Hahn, 1928).

Tools: No information.

Technique: A lean-to type of shelter was built for the potters to work in (Lebzelter, 1934). There is no record of the technique used.

Drying: No information.

Decorating: No information.

Firing: A fire was made in a deep hole (*onjimbongo*) which was covered with layers of wood and sand. The pots were put in small holes (*osiosero*) near the fire and similarly covered. (Lebzelter, 1934) [This description is difficult to follow.]

No further information in this section.

Pottery forms, names and uses

The following pottery forms are mentioned by Lebzelter (1934).

BOWLS

I. WITHOUT NECKS

(a) Shallow dishes. Undecorated.

Name and use: no record.

(b) Hemispherical vessels, some with pointed bases. Undecorated.

Name: *okandindo*.

Use: no record.

POTS

I. WITHOUT NECKS

(a) Globular (spherical) pots. Undecorated.

Name and use: no record.

(b) Three-legged pots.

Name and use: no record.

Decoration

Pottery was undecorated (Lebzelter, 1934).

System of distribution

Kuambi potters used to supply the bulk of the country's requirements (Hahn, 1928). Potters' husbands used to peddle the wares from village to village (Lebzelter, 1934).

No further information in this section.

CONCLUSION

Pottery was made by Kuambi women as recently as 1934, and was traded with neighbouring tribes. There is no record of their shaping techniques. They worked in an underground room.

The range of pottery types made by the Kuambi, and described in the literature, was small and similar to that of the Mbalantu. There are no examples of either ware available for study.

(d) **Mbalantu**

SECTION I—FIELD

The Mbalantu were not visited, and there is no information in this section.

MBALANTU

SECTION II—LITERATURE

Technology

Potters: Pottery was decidedly women's work and was carried out on a professional basis (Lebzelter, 1934).

Materials: Very good clay for pottery was found in the Ombalantu district. No filler was used. (Lebzelter, 1934)

Tools: No information.

Technique: The potters worked in a lean-to shelter near the 'kiln' (Lebzelter, 1934) or in an underground room (Hahn, 1928). There is no record of their techniques.

Drying: No information.

Decorating: No information.

Firing: The firing method described by Lebzelter (1934) (p. 292) applies to both Kuambi and Mbalantu.

No further information.

Pottery forms, names and uses

BOWLS

1. WITHOUT NECKS

(a) Hemispherical bowls, some with pointed bases. Undecorated. (Lebzelter, 1934)

Name: *okandindo* (Lebzelter, 1934).

Use: no record.

(b) Shallow dishes. Undecorated. (Lebzelter, 1934)

Name and use: no record.

POTS

1. WITHOUT NECKS

Spherical pots with wide or narrow mouths. Undecorated. (Hahn, 1928; Lebzelter, 1934)

Name and use: no record.

2. WITH NECKS

(i) *Upright*

Spherical pots with narrow, upright necks formed with well-defined point of inflection, and rounded bases. Undecorated. (Hahn, 1928)

Name and use: no record.

Decoration

This ware is undecorated.

System of distribution

Potters are specialists who sell their wares. Their husbands peddle their wares from village to village. (Lebzelter, 1934)

No further information.

CONCLUSION

According to literary information, women specialists among the Mba-lantu made pottery by the same method and of the same type as the Kuambi. They too, made pottery for sale. There is no detailed account of their method of building, except that they worked in an underground room. None of their pottery has been seen and it has not been described in the literature.

(e) **Nkolonkathi**

SECTION I—FIELD

The Nkolonkathi were not visited.

Technology

No information.

Pottery forms, names and uses

POTS

2. WITH NECKS

(i) *Upright*

Spherical and inverted bag-shaped pots with short, upright necks formed with poorly-defined point of inflection, rounded or flattened rims, and rounded bases. Height 13–17 cm. Undecorated or decorated with graphic design. (No. 308, SAM 4107; No. 310, SAM 4104; No. 311, SAM 4105, Ovamboland)

Name: ombia (museum records).

Use: no record.

Decoration

Only one of the vessels seen was decorated. The design consisted of a wide band of grooved lines, making a triangle pattern, below the neck with regularly spaced applied lumps along the lower border of the band (No. 311).

No further information.

SECTION II—LITERATURE

No information.

CONCLUSION

There is no information concerning the manufacture and use of pottery among the Nkolonkathi either now or in the past.

The examples of their pottery which have been seen are all of the same type and size: spherical pots with very short, upright necks. The pots were either left with a plain finish or decorated with a grooved line design and applied lumps of clay, like the flask-like vessels of the Kwanka and Kualuthi.

(f) **Ngandjera**

No information.

(g) **Eunda**

No information.

NKOLONKATHI

SOUTH AMBO—DISCUSSION

The women of the Kualuthi, Kuambi, Mbalantu and Nkolonkathi tribes of the South Ambo are known to have made and used pottery although there is no description of their techniques, with the exception of that of the Kualuthi, who mould their vessels from the lump. Nothing is known of the Ngandjera, Eunda and Ndonga.

According to information in the literature the Kuambi and Mbalantu potters were the most productive, since they lived in a region where suitable clay was available even in the dry season. They supplied other tribes with pottery.

The Kuambi and Mbalantu make the same range of pottery types, and do not decorate their wares. None of their pottery was seen, but from the description in the literature it appears to be comparable with that of the Kwanyama. The Kualuthi make flask-like vessels decorated with applied lumps and a grooved line design, and bowls of various sizes; the former vessels are like those of the Kwanka and the latter like those of the Kwanyama. Nkolonkathi ware, although different in form from other Ambo ware, is decorated in the same way as that of the Kualuthi and Kwankwa. The pots seen are not sufficiently representative to be able to judge any relationships.

93. EAST AMBO

(a) **Kuangari**

The Kuangari and Bunja are classified as East Ambo because of the resemblance of their huts to those of the Ambo tribes, and because they themselves claim Ambo ancestry (Hellberg, July 1961, personal communication). Westphal (1963) classifies them with the Okavango tribes on account of language similarities.

SECTION I—FIELD

A pottery demonstration was attended at Lupala in July 1961.

Technology

The following information was obtained at the demonstration.

Potters: The potter who gave the demonstration was a man, who said that among the Kuangari both men and women made pottery.

Materials: Clay from either a river bank or a termite hill was used. Coarsely ground potsherds are mixed with the raw material to strengthen it. At the demonstration the clay was used immediately after mixing.

Tools

As smoothers: 2 spatulas of ugava wood (*rumyagili*), 1 crescent-shaped tool of ugava or uhahe wood (*sihakeso*), 1 calabash smoother with bevelled edges (*simyareso*).

Technique: The vessel was started from a conical lump of clay which was hollowed out from the wide end, and increased to the required size by the

addition of rolls of clay which were added in complete rings after the hollowed lump had been enlarged by beating with a wooden spatula. During building, which took place outside, the pointed end of the cone was placed in a hollow in the sand in which it could be turned easily. When the base of the neck was reached the vessel was set aside to dry a little while another pot was built to the same stage. The neck of the first pot was then shaped by beating it narrow, with emphasis on the edge of the tool from the outside, and smoothing it wide from the inside. After half an hour in the sun the pot was turned upside down and the base pared off with the crescent. It was then alternately beaten with the spatula and wetted until properly shaped.

Drying: There is a drying period between the shaping and firing of vessels. At the demonstration pots made in the morning remained in the sun during the afternoon, were put indoors for the night and fired the following day. This period, however, appeared to be insufficient as one of the three vessels cracked, and under normal circumstances the drying period would have been longer.

Decorating: A cross-hatched design was outlined with the point of the wooden crescent which was dipped in water and wiped clean from time to time. Decoration was done after the neck had been formed and before the vessel was turned upside down to complete the base.

Firing: The firing took place next morning. The vessels to be fired were placed around a small grass and stick fire to warm up while the potter prepared a shallow hole for them, using an adze and his hands. The pots were placed on their sides with their mouths facing toward each other and a few pieces of bark (preferably *umsu* bark (acacia family)) were put inside each vessel. Bark, sticks, and grass were then used to cover the vessel and the coals from the preliminary fire were heaped on top of the small pile. After about one hour the vessels were placed the right way up and re-covered with the fuel for another fifteen minutes, after which time they were examined and removed from the hearth if they were ready.

Sealing/Testing: The potter claimed that the pots were waterproof. Acacia gum was smeared inside some vessels to ensure their imperviousness (Miss Jantenen, Finnish Mission, Lupala).

Mending: No information.

Pottery forms, names and uses

BOWLS

2. WITH NECKS

(i) *Upright*

Wide-mouthed deep bowls with tall, upright necks formed with well-defined point of inflection, cut rims and rounded bases. Height 10–16 cm. Decorated with graphic design and raised band. (No. 314, SAM 8484, Lupala)

Name: large size: *kayiga*; small size: *kandimbe* (museum records).

Use: large size: for cooking; small size: for sauce or beer (ditto).

(iii) *Inward-sloping*

Wide-mouthed, fairly deep bowls with tall, straight, slightly inward-sloping necks formed with well-defined point of inflection, flattened thickened rim and rounded base. Height 13–15 cm. Decorated graphically. (No. 318, SAM 9025, Runtu; No. 316, SAM 9025, Runtu)

Name and use: no record.

POTS

2. WITH NECKS

(i) *Upright*

(a) Very large, inverted bag-shaped pot with short, wide-mouthed neck formed with well-defined point of inflection, cut rim and rounded base. Height about 45 cm. Undecorated. (west of Lupala)

Name: no record.

Use: for beer (field).

(b) Spherical pot with tall, narrow neck formed with well-defined point of inflection, cut rim and rounded base. Height about 19 cm. Decorated graphic design and raised band. (No. 315, SAM 8486, Lupala)

Name: *kavaza* (museum records).

Use: for beer (ditto).

(c) Wide-mouthed pot with tall, straight, upright neck formed with well-defined point of inflection, flattened thickened rim and rounded base. Height about 13 cm. (borderline case). Decorated graphically. (No. 317, SAM 9025, Runtu)

Name and use: no record.

Decoration

The decoration of the examples acquired from Runtu and Lupala is markedly different in style. The Runtu specimens are decorated with grooved and incised lines, cross-hatched and hatched, forming a decorative band around the neck of each vessel and extending in a less concentrated pattern over the body. The pots from Lupala have a cross-hatched grooved design carried out on a raised band around the mouth of the vessel and a row of V-shaped stamped impressions around the base of the neck.

No further information.

SECTION II—LITERATURE

No information.

CONCLUSION

Pottery is used among the Kuangari today and is made by both men and women. Their method of moulding pottery from the lump with the addition of rings of clay to increase the vessel to the required size was demonstrated by a male potter.

The range of pottery types seen was very small, consisting only of wide-

mouthed bowls with necks and spherical pots with tall, narrow-mouthed necks and very large wide-mouthed bag-shaped pots. Decoration takes the form of single stamped impressions and cross-hatched bands at Lupala or all over incised and grooved patterns at Runtu.

It is interesting to note that some Himba pottery (Estermann, 1962) resembles the Kuangari pottery from Runtu in shape.

(b) **Bunja**

No information.

90. AMBO (undifferentiated)

SECTION I—FIELD

Technology

No information.

Pottery forms, names and uses

BOWLS

1. WITHOUT NECKS

(i) *Open-mouthed*

No. 321, UCT 29.119.

(ii) *Incurved*

No. 319, SAM 7845; cf. Delachaux (1936); Plate 37 No. 6, from Ondangua; No. 322, HAM 50.48, Lake Otjikoto; cf. Kwanyama and Kualuthi.

POTS

2. WITH NECKS

(i) *Upright*

No. 320, TVL 3558.

MISCELLANEOUS

A number of clay pipes found in Ovamboland are now in museum collections:

- (i) Modern pipe bowl. Black baked clay, slightly burnished (SAM 4769).
- (ii) Black clay head decorated with incised design, with bamboo stem (STUTT I.C.28149).
- (iii) Black clay head decorated with cross-hatched design with iron stem to which it is fastened by a ring and a band of iron, with a wooden tube for strength (LEIP S. Afr. 863, Rautanen).

No further information.

SECTION II—LITERATURE

Technology

No information.

BUNJA

Pottery forms, names and uses

No information.

Decoration

No information.

System of distribution

Hahn (1928) records that not all the Ovambo tribes made pottery and that those who made none of their own bartered from their neighbours.

Taboos and other practices in connexion with pottery manufacture and use

After the birth of twins the mother has to undergo a cleansing ceremony during which she causes a pot of water balanced over a grass fire to over-balance and walks through the smoke which results (Hahn, 1928).

AMBO—DISCUSSION

According to Hahn (1928) not all Ambo tribes made their own pottery; some of them bought what they needed from pottery specialists among neighbouring tribes. There is evidence that Kwanyama, Kwankwa, Kualuthi, Kuambi, Mbalantu and Nkolonkathi made pottery, although there is very little information of a technological nature available.

Potters are specialists, for the most part women but, among the East Ambo, men as well. In former times pottery making among Kwanyama and Kuambi was a secret craft. The Kwanyama in the north and the Kuambi in the south used to be the main producers and the latter had a wide trade.

The Kwanyama, Kualuthi and Kuangari mould their pottery from the lump, with clay lumps or rings added to build the vessel up to the correct shape.

Some Ambo tribes are known to have specialized in certain aspects of pottery manufacture more than other Bantu tribes of Southern Africa. For instance, the Kwanyama, Mbalantu and Kuambi have special, sheltered workrooms, sometimes underground, in which they build their wares, and leave them to dry.

Further, the Kwanyama, Kualuthi, Kuambi and Mbalantu firing methods, although not exactly alike, are all nearer 'kiln-firing' than other Bantu potters. The fire is generally lit in a deep hole and covered with sand, the pottery is either buried in the fire or else close to it in small holes in the ground.

Although insufficient pottery from these groups has been seen to form a definite judgement, it appears that the pottery of the North and South divisions is the same, although all pottery types are not common to all tribes. The characteristic feature is the finish, which is generally hard and smooth but matt, and the colour of the fired clay. No Kuambi or Mbulantu pottery was seen, but from descriptions in the literature it appears that it is comparable with that of the Kwanyama.

Very little decoration is found on this ware. Kwanyama pots frequently have a grooved line at the base of the neck or a number of small ornamental lugs around the rim of a food bowl. Kwankwa and Kualuthi flasks and some

Nkolonkathi pots have grooved line designs in conjunction with small applied lumps, but undecorated pottery is more usual.

East Ambo ware, as represented by that of the Kuangari, is not of the same type as that of the other two groups. Characteristic of Kuangari ware are wide-mouthed bowls with upright or slightly inward-sloping necks, and 'carafe-shaped' pots. The examples of this ware from Lupala and Runtu are differently decorated.

The different traditions of the Kuangari and other Ambo tribes are shown not only in the pottery types but by the fact that among the former both men and women make pottery and among the latter only women. In this respect and in type of pottery the Kuangari are nearer to the Okavango tribes than to the Ambo.

According to Schofield (1948) typical Ambo pottery resembles Hottentot ware more closely than that of any other South African people, in general shape, neck ornamentation and the use of decorative bosses.

Contact with Europeans does not appear to have greatly influenced either of the Ambo pottery traditions, except in the making of flat-based flask-shaped vessels by the Kwankwa and Kualuthi rather than rounded or fairly pointed ones.

10. OKAVANGO TRIBES

The Mbukushu, Kangara Nyemba and Diriko were visited by South African Museum staff in 1961 and 1963.

101. MBUKUSHU

Mbukushu at Bagani and Andara were visited.

SECTION I—FIELD

Technology

The following information was obtained by Miss Shaw from an informant at Bagani.

Potters: The potters were men.

Materials: No information.

Tools: No information.

Technique: Pottery was built with clay formed into rolls, but it was not learnt what technique was used.

Drying: Vessels were dried in the sun for a week before firing.

Firing: Dry wood and dung were used as fuel. The pottery was fired in about fifteen minutes: it was said to be fired as soon as it became red.

No further information.

Pottery forms, names and uses

BOWLS

2. *With necks*

(ii) *Everted*

Small, wide-mouthed, spherical bowl (borderline case) with short, straight, everted neck formed with well-defined point of inflection, rounded

rim and rounded base. Height about 15 cm. Decorated with applied red colours in 'stencilled' designs. (No. 326, SAM 5653, Andara)

Name: *kanjungu* (museum records).

Use: for relish (ditto).

POTS

2. WITH NECKS

(i) *Upright*

(a) Large, wide-mouthed pots with tall, upright necks formed with poorly-defined point of inflection, cut or flattened rims and pointed bases. Height 25-40 cm. Decorated with grooved, cross-hatched and hatched bands around mouth on raised band, and around base of neck. Thick brown ware. (No. 325, SAM 5654; No. 328, SAM 5654, Andara; cf. No. 324, COP, no number, Ghanzi; cf. No. 323, SAM 3254, Otjituo, South West Africa)

Name: *kanjungu* (SAM records No. 328), *oluiju* (SAM records No. 323).

Use: no record.

(b) Spherical pot with straight, tall, upright neck formed with well-defined point of inflection, flattened rim and pointed base. Height about 38 cm. Decorated raised band and graphic design. (Plate XXV No. 81, SAM 9008, Mukundapopo, Okavango)

Name: *kandimbe* (museum records).

Use: for making and serving beer (ditto).

(c) Wide-mouthed, bag-shaped pot with upright neck formed with poorly-defined point of inflection, cut rim and slightly pointed base. Height about 28 cm. Decorated with graphic design. (No. 325, SAM 5654, Andara) (border-line case).

Name: *kanjungu* (museum records).

Use: no record.

(ii) *Everted*

Pot with short, straight, everted neck formed with well-defined point of inflection, cut rim on tapered wall and pointed base. Height about 25 cm. Decorated with colour. (No. 327, SAM 5653, Andara)

Name: *kanjungu* (museum records).

Use: for beer or water.

Decoration

Two types of pottery were studied: the first, a thick, heavy ware, was decorated with grooved bands of hatching and cross-hatching around rim and base of neck; the second was a fine, well-finished ware with red design in applied colour.

No further information.

SECTION II—LITERATURE

Technology

No information.

Pottery forms, names and uses

BOWLS

I. WITHOUT NECKS

(ii) *Open-mouthed*

Wide-mouthed bowl. Decorated with graphic designs. Heavy brown ware (Schofield, 1948).

Name and use: no record.

MISCELLANEOUS

Simple pipe head of reddish unglazed clay. May be smoked with or without additional reed stem (Shaw, 1938).

Decoration

The bowl mentioned by Schofield is decorated with a broad belt of incised designs below the rim. Each section of the belt is decorated with a different motif of herring-bone, hatching, or triangles (Schofield, 1948).

No further information in this section.

CONCLUSION

The Mbukushu make pottery today; according to informants the potters are men specialists. There is no record of their techniques.

Two types of ware have been seen in museum collections: one a heavy ware, decorated with grooved designs; the other a finer ware decorated with colour. The first consists of very large wide-mouthed vessels with upright necks, spherical pots with narrow upright necks, and wide-mouthed bowls; the second consists of spherical and near-spherical pots and bowls with short everted necks. Examples of both these wares were collected in the same vicinity.

The narrow-mouthed spherical pots are comparable in both shape and decoration with those made by the Kuangari potter at Lupala; further the term *kandimbe* is used by both Mbukushu and Kuangari though not to describe vessels of the same type or those put to the same use. The generic term appeared to be *kanjunga*, which is very near to the Herero.

None of the features of the two Mbukushu wares appear to have been influenced by contact with Europeans.

102. DIRIKO

The Diriko were visited by South African Museum staff in 1963.

SECTION I—FIELD

Technology

Potters: The potters are men specialists (Rudner, verbal information). No further information.

Pottery forms, names and uses

The following pottery types were collected from a settlement occupied by both Diriko and Mbukushu families. These specimens were, however, attributed to Diriko potters.

OKAVANGO

POTS

2. WITH NECKS

(i) *Upright*

Large spherical pot with straight, upright neck formed with well-defined point of inflection, cut rim and slightly pointed base. Height 33 cm. Decorated with two raised bands of cross-hatching joined by groups of diagonal grooved lines. (No. 330, SAM 9007, near Ondongo, Okavango) (cf. Plate XXV No. 76, Mbukushu)

Name: *kanjungu* (museum records).

Use: for beer, when it was bought it was being used for storing tobacco seeds.

(ii) *Everted*

Small, wide-mouthed pot with straight, everted neck formed with poorly-defined point of inflection, flattened rim and rounded base. Height about 15 cm. Decorated with graphic design. (No. 329, SAM 9006, Ngumbe, Okavango)

Name: *kanjungu* (museum records).

Use: for cooking meat (ditto).

A Diriko vessel from the Angolan territory of the Okavango is included below for comparison.

POTS

WITH NECKS

(iii) *Inward-sloping*

Pot with tall, straight, inward-sloping neck, cut rim and dimple base. Height 22 cm. Decorated with graphic design. (No. 331, PAR 54.56.6, Nganyelo).

Name: *indeho* (museum records).

Use: no record.

Decoration

Both examples of South West African Diriko pottery were decorated with grooved cross-hatching on raised bands. The Angolan example, although also decorated with cross-hatching, had no raised bands and had an incised triangular design around and below the neck.

No further information.

SECTION II—LITERATURE

No information.

CONCLUSION

Pottery is made by Diriko men but it is not known what technique they use. The pottery of the South West African Diriko which was seen resembled that of the Mbukushu more closely than that of the Angolan Diriko pot. In fact, since the vessels were collected at a Diriko-Mbukushu homestead it seems

likely that either they were actually Mbukushu ware, or else both tribes in that region were making the same pottery types, probably in the Mbukushu tradition.

The name given to the two vessels attributed to the Diriko was the same as that believed to be the generic Mbukushu term (*kanjungu*).

103. SAMBIU

No information.

104. ANGOLAN IMMIGRANTS

Nyembe

(i) Kangara Nyembe

SECTION I—FIELD

A pottery demonstration was attended at Kuringkuru in July 1961.

Technology

The following information was obtained at the demonstration.

Potters: The men are potters. The potter said that he had a market for all the pottery he made, as people liked pottery containers for keeping liquids cool.

Materials: The potter used clay dug from the river bank, it was dark grey with spots of red brown. According to him the clay improved if he left it outside for twenty-four hours after digging, before preparing it for use. This was done by pounding it in a trough, with a pestle which was dipped frequently into water. The potter added water and pounded the mixture until he was satisfied with its consistency. If a tall-necked pot is to be made the potter adds ground, sifted potsherds to the clay in order to strengthen it.

Tools

1. *As a support on which to build*: a tin basin, formerly a flat stone.
2. *As smoothers*: a flat piece of wood, a thin, wooden spatula, the blade of a knife.
3. *For decorating*: (i) for graphic designs—a steel knife (formerly this was home-made), wooden stamps (spatulas with carved designs at one end).

Technique: Vessels are built up with rings formed by making a large hole in flat cakes of clay. The size of the cake depends on the size of the vessel to be made. After placing three rings of equal size one on top of the other in the basin and smoothing them together both inside and out—outside with a piece of wood and inside with the side of his forefinger—the potter started to bend the clay inwards to shape the neck, making ‘tucks’ in it, as it were, so that a smaller ring could be added. The fifth and final ring was even smaller and was smoothed upwards to form the neck itself. The entire outer surface of the pot was then smoothed with wet hands.

The rim was formed as follows: a ring of clay was cut off around the top of the neck, and the wall termination flattened. A line was then drawn around the neck below the edge and the rim was moulded by indenting the clay at

this point with a wooden tool. The entire vessel was smoothed again and again until the potter was satisfied. Water was then poured into the pot through the mouth to keep the base wet while the upper section dried in the sun for half an hour. After this the pot was removed from the basin with the aid of the knife and the inner surface smoothed. Excess clay was cut away with the knife and the walls were beaten inwards. The clay which had been cut off was formed into a smooth flat cake which was then fitted over the hole. An alternative method was to leave sufficient clay to close the hole when the walls were beaten inwards. The outer surface was then smoothed, flattened and indented to form a concave base.

Decoration: Decoration was carried out after shaping the upper section.

Drying: Pots were dried overnight before firing.

Firing: A hole 6 to 7 inches deeper than the tallest pot was dug and lined with grass and millet stalks and pats of dung. Bark of the *mangetti* tree is also sometimes used. Burning pats of dung were then put bit by bit into each vessel. This preparation takes place in the afternoon and at sundown the pots are put into the prepared hearth. When the fire is burning nicely, grass and dung are packed into the hole. The firing is usually completed by midnight. The fired pottery is removed from the hole with a stick and left to cool off at the side of the hearth. Cracking during firing is caused by processing vessels which are either too dry or not dry enough.

Sealing/Testing: No information.

Mending: No information.

Pottery forms, names and uses

BOWLS

2. WITH NECKS

(iii) *Inward-sloping*

Wide-mouthed, slightly incurved bowl with inward sloping neck formed with well-defined point of inflection, thickened rim and rounded base. Undecorated.

POTS

Name and use: no record.

2. WITH NECKS

(i) *Upright*

Spherical pots with tall, straight, upright necks and rounded or dimple bases. Varying in size. Decorated with incised design around neck.

Name: no record.

Use: for storing liquids (Lupala).

No further information.

SECTION II—LITERATURE

No information.

(ii) **Masaka Nyembe**

This group of the Nyembe were not visited.

SECTION I—FIELD

Technology

Potters: The potters are women (Hellberg, *in lit.* 5/11/61).

No further information.

SECTION II—LITERATURE

No information.

CONCLUSION

The Nyembe immigrants in the Okavango territory make and use pottery today. Among the Kangara group the men make the pottery, using rings of clay formed by making large holes in flattened rounded shapes.

Decoration was seen only on pots and consisted of grooved triangle designs on the neck.

The vessel made at the demonstration was more like the example of Angolan Diriko ware (No. 318) than the pottery of the Ambo or other Okavango tribes, both in shape and decoration.

The only other type of vessel seen was a small necked bowl.

OKAVANGO TRIBES—DISCUSSION

The Sambiu are not included in this discussion.

No information concerning the method of pottery manufacture was obtained from either the Diriko or the Mbukushu, but it was learned that among both these tribes the potters are men.

Pottery belonging to two different traditions is attributed to the Mbukushu, a fine ware with painted designs and a thick heavy ware with grooved and incised decoration. The examples of pottery attributed to the Diriko were in the same type of ware as the latter and may be of Mbukushu manufacture, or made in imitation of Mbukushu ware. Spherical necked pots in a style similar to the thick Mbukushu ware are made by Kuangari (East Ambo) at Lupala, and it seems likely that there is a relationship between the two groups, particularly as the Kuangari include the term *kandimbe*, also used by the Mbukushu, in their pottery vocabulary.

The Kuangari have women as well as men potters.

Among the Kangara tribe of the Nyembe all potters are men, and among the Masaka of the same subdivision all potters are women. The men use a ring technique quite unlike that of any of the Bantu tribes of Southern Africa, but it is not known whether the women use the same method. The Kangara potter at Kuringkuru made a carafe-shaped vessel which is the only example of Nyembe pottery described for the survey, and which is quite unlike the wares of the other Okavango tribes which have been studied.

PART VI: DISCUSSION AND CONCLUSIONS

It was said in the introduction that the main reason for undertaking this survey was to record, as far as possible, the techniques and pottery forms being made by the Bantu of Southern Africa, and where possible to correlate this with historical information in the literature and museum collections, because of the changes which are taking place in this art. It was also hoped that a survey of this nature could be used as a basis for cultural classifications and comparisons with a view to tracing trade and cultural contact between tribal groups.

In order to compare the pottery of different groups it was necessary to draw up a system of description and classification. This was done in some detail, and has been used throughout the work.

Although it was not possible to make a complete survey by visiting all tribes and localities, the following observations can be made from the information which has been recorded.

Potters are women, except in the Okavango region of South West Africa, where, among the Mbukushu and Diriko in the east, potters are men, and among Kuangari and Nyembe in the west, potters of both sexes are found. This argues a basic difference in tradition with the Kuangari as the point of overlap.

Potters are specialists who make both for sale and for their own use. Whatever may have been the rule in the past, today there is no secrecy in regard to their methods and no taboos on who may learn the art. Potters are well known in the districts in which they live but with the exception of the Kwanyama and Pedi there was no indication that they are exceptionally respected members of the community.

Most of the potters observed were skilled workers and gave the impression that they had through trial and error developed their own set of rules within the framework of what they had been taught. A great number of them had been taught by their mothers, but many had learnt at schools or from watching others.

There seemed to be no set rules followed within the tribal or divisional groups as to where and at what time of day or year a potter worked, except among the Kwanyama where potters are said to work at new moon only and in a specially constructed underground room. All Ambo are said to work in special workrooms. Elsewhere potters were only concerned to be out of the draught or the direct rays of the sun, so that the clay retained its plasticity. Most potters made pottery at times when they were free from domestic and agricultural work. Other limits were imposed by inclination, weather and availability of fuel. Although some potters worked at any time of year, some of them did so only in dry windless periods, as they found that pottery made during wet weather was not successful. This was, however, purely a matter of personal preference.

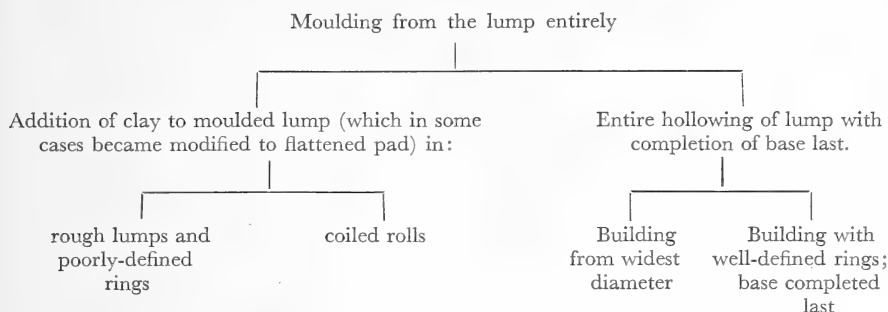
Clay suitable for pottery manufacture was available among all tribes visited except the Tswa living in the Funhalouro-Mabote district. It was found that most potters had experimented with the materials in the district until they had found the most suitable. Most common sources were river banks, anthills, vleis and swamps. A filler was used if necessary; most frequently used were finely ground potsherds, asbestos ore and anthill material. The method of preparing the clay for use appeared to be a matter of personal preference based on the type of clay, the climate and the amount needed for the size of the potter's trade.

There are deposits of ochre in many places, of graphite in some, and it was found that in regard to these decorative materials, there was a flourishing trade between hawkers, sometimes from far afield, and potters, in the areas where there was no local deposit. This seems to indicate that the decoration of pottery with these materials is a tribal tradition and not only a matter of availability.

The wheel is not used in the area under discussion, but it was found that, with the exception of the Ronga, and of the Tswana and Shona tribes when building very large pots, all potters build on a support which can be easily turned as they work. There appears to be some indication of tribal preference for the type of support used, but this has become obscured to some extent throughout the area by the availability of metal plates and bowls. It was found that potsherds were generally used by the Swazi, Tsonga (except Ronga), Venda/Lemba, Chopi and Ambo, flat stones by the Nguni (except Swazi) and the South Sotho, and wooden plates by the Shona and North Sotho. Baskets were used in isolated instances among the Kalanga of Bechuanaland, South Sotho in Basutoland, and the Manyika of Penhalonga. The use of a grass ring is also found occasionally among Natal Nguni, Swazi and Venda.

A very wide range of tools for use as smoothers was recorded; these, too, showed the adoption of European trade goods, particularly knives, forks and spoons. The use of pieces of calabash rind is practically universal, and in addition the BiTonga and Tsonga (excluding the Tswa but including those in the Transvaal) use bi-valve mollusc shells. The bean pod of the *Bauhinia* is also used by all potters in the northern Transvaal. The choice of these tools appears to be on availability. The use of a piece of wet skin or cloth for smoothing a vessel and for shaping the rim is more suggestive of some sort of tribal significance, because although available to all it is used only by the Transvaal Sotho, the Swazi of Sekhukuneland, Chopi, Shona and Venda/Lemba.

As regards building techniques, it is suggested that, as moulding from the lump is the most primitive method, the others recorded in the region of survey are most probably developments of this basic technique, which have taken place slowly in different directions and in varying degrees. It is not necessarily suggested that this development took place in this region. The possible paths of development are set out below:



The simplest form of moulding from the lump is used to the greatest extent by the Tsonga, Chopi, some Natal Nguni, Ambo, some South Sotho and the Venda/Lemba. Small vessels can be made entirely by hollowing a lump of clay, but additional clay in roughly kneaded lumps or rolls joined in rings is necessary for large sizes. A vessel started with a base moulded from the lump or made by flattening a piece of clay, with the walls formed by the addition of clay in lumps or rings, even for small sizes, is made by Cape and Immigrant Cape Nguni (not Mpondo), some Natal Nguni and some South Sotho potters. Building on to a base by coiling rolls of clay is characteristic of the Swazi and Mpondo technique and has also been recorded among Lobedu and Teve. The building of the body of a vessel with thick well-defined rings made up of short lengths of rolled clay, with the completion of the base last, is used by most Shona tribes, particularly for large pots. Building from the widest diameter is characteristic of the Tswana technique. The method of hollowing the lump entirely to form the walls of a vessel, with or without additional clay, and the completion of the base last is used by Karanga of Belingwe for small pots and some Kalanga of Serowe and also by the Xananwa and Tlokwa of the North Sotho. It is interesting to note that the main regions where moulding from the lump and the primitive methods derived from it occur, are, with the exception of Vendaland, in the southern part of the region under discussion; the more evolved methods are found farther north. The use of a variation of the well-defined ring technique by the Nkuna potter of Tzaneen may possibly be due to the fact that Letswalo people, also of Tzaneen, are of Karanga origin and may therefore also use this typical Shona method, which may have been adopted by the potter's mother.

There appears to be no relationship between the building technique and the shape of vessels made. Specific tribal methods of making pottery may have been more marked in the past than they are today, but this is difficult to judge from the records available. Schools are, however, likely to have had a good deal of influence.

All Bantu potters recognize the importance of drying pottery evenly and thoroughly before firing, but with the exception of the Ambo they have no

particular place for drying them. Among most groups they are dried indoors and are sometimes covered with cloths during this period. Among the Nguni a number of potters dried them in the sun during the day for a number of days before firing. The length of the drying period was found to vary considerably from twenty-four hours to four or five weeks. Although climatic conditions, type of clay, size and thickness of vessel governed the length of the period to some extent, it was found that very often potters preferred to make as many pots as possible before firing, particularly where they had a large trade and fuels were scarce. This was definitely a matter of personal preference.

Firing takes place out of doors in a slight hollow, a deep hole, on a stretch of level ground or in a rudimentary stone kiln. Fuels most commonly used are dried dung, wood and the bark of particular trees said to give a very hot fire. Too few potters from any one tribe were interviewed during this survey to ascertain whether the use of a particular type of hearth was tribal. Among the South Sotho, however, most potters use a stone kiln. This is such an unusual form of hearth that it makes one wonder whether it is indigenous. Choice of fuels depends on availability to a large extent, but among some Swazi a preference for dung when a particularly hot fire was required was recorded. Some potters preferred to fire slowly over a long period rather than quickly for a short time. A Ronga potter stated that a quick hot firing produced a better quality pottery but that it usually resulted in a higher percentage of breakages during firing.

Not all potters seal their pottery before use; from some it was learnt that it was not considered necessary, as well-fired pottery was watertight, whereas others had apparently never thought of doing so. Various methods of sealing pottery were recorded—among the Nguni smearing coarse ware with dung; among the Tswana, the Lenge and the Ronga, the most common was smearing with porridge; among some Shona hot beer was generally poured into new pots; among the South Sotho beer-scum was smeared on to the surface; among the Tonga and Manyika tribes of the Shona a bark decoction was used. There is a very interesting resemblance in the treatment of fired vessels formerly practised by the Venda/Lemba and by the Ronga of the Tsonga group. Not only are the methods and treatment similar, but the terms *hangula* and *khangula*, respectively, suggest a close connexion or shared contact between these groups.

Pottery cracked during drying was sometimes wetted and resmoothed, but this was not considered very successful. The mending of pottery cracked in firing was recorded among South Sotho and Tswana, and also among the Nhlanguanu of Pilgrim's Rest. This is very likely a modern activity which indicates degeneration of the quality of pottery made and also of potters' standards. Elsewhere potters were shocked at the suggestion.

In addition to their use as a filler, broken pieces were used by a number of potters (listed above) as a support on which to build, by South Sotho in Mount Ayliff to keep the fuel off the pots in firing, and by all for odd dishes if large enough. The use of a sherd as pumice stone was also seen in Mozambique.

The most common method of testing the quality of pottery was to tap it and judge by the reverberation. This test was used by both potters and their customers. Further, among the Koni, customers tested cooking-pots by heating them over the fire and then filling them with cold water which was then brought to the boil.

Among Venda/Lemba, Natal Nguni, Ronga and Chopi, the standard of pottery manufacture is now very high. Among the Swazi it seems to have improved according to Schofield's description of it fifteen to twenty years ago.

Although it appeared from a study of literature and pottery collections in museums that most peoples had made the same range of types in the past, this has decreased, probably due to the availability of cheap, durable, mass-produced factory-made utensils. Potters make only the types of vessel which sell well or which are ordered, so that the market calls for the quantity and type of pottery required.

Pottery is still preferred to trade goods for the storage of liquids and porridge because of its property of keeping these foods sweet and fresh. Thus most peoples still make pottery for storing beer and water, though open-mouthed food- and wash-bowls and cooking-pots are no longer universal. The former are still found among Venda/Lemba, Lobedu, North Sotho, Chopi and Tsonga groups and the latter particularly among the peoples of Mozambique and South West Africa, in areas where trade goods are not so readily available.

The use of pottery for ritual purposes is decreasing, probably due to the change in attitude of the people to traditional customs, brought about by the teachings of missionaries and contact with European and other tribal customs in industry and mining.

Zoomorphic and multi-mouthed vessels were not apparently universal, the former appearing to have been characteristic of Zezuru pottery, where they had definite ritual significance. The South Sotho also used to make zoomorphic pots, but it is not known whether these had the same significance. If so, they have now degenerated into pure ornaments. The significance of the multi-mouthed vessels is not yet understood. These are recorded from Natal Nguni, Venda/Lemba and Manyika sources, and very small multi-mouthed pots were seen in the field at Zezuru and Rozwi homesteads at Mrewa and Rusape respectively. Not only are old styles of pottery decreasing, but in Bechuanaland, particularly, a modern casserole ware is extremely popular.

Although all Southern Bantu people used pottery for the same purposes, it can be seen from the vessels which they now make that they did not all use the same shaped vessels, with the possible exception of open-mouthed food-bowls and basins, which do not vary much in type. Some types of vessel are characteristic of the wares of certain groups; for instance, very large, wide-mouthed pots for brewing are common among Cape and Immigrant Cape Nguni and South Sotho, and spherical ones among Natal Nguni, whereas the other peoples visited used pots with necks. Carinated and sub-carinated vessels

are characteristic of Tsonga (Mozambique), Chopi, East Tswana and Tonga of Rhodesia, and are also made in Basutoland (Lesotho) occasionally. Nguni pots are usually neckless and flat based; those of the Natal subdivision being mostly spherical, those of the Swazi bag-shaped or spherical and those of the Cape Nguni tribes barrel-shaped. Spherical, neckless pots with rounded bases are characteristic of Venda, Lemba and Lobedu pottery and they are also made and used by the Shona, but to a lesser extent. Most tribes use necked vessels of some sort, some to a greater extent than others. For example, most Ambo, Shona and Basuto make tall vessels with necks, and although these were made by the Natal Nguni in the past they are now rarely seen. Short necks are characteristic of Sotho ware, with the exception of that of the South Sotho, and are also a feature of Tsonga pottery.

Within these groups there are, however, other variations, such as type of neck, shape of body, rim and base, which can be used in conjunction with finish and decoration as diagnostic characteristics.

Decoration of pottery is more important among some peoples than others, and is generally confined to wares used in the serving of food and drink and to bowls for washing. There is evidence that there have been changes in decoration, particularly among the Sotho, Natal Nguni and some Shona.

Natal and Immigrant Cape Nguni and Swazi decorate their pottery by smoking and burnishing with a shiny black finish. A burnished red finish is characteristic of Tswana, Tsonga (Mozambique), some Tonga (Rhodesia) and some Chopi ware, but different methods of colouring are used and the finish is different in appearance. Among the South Sotho, graphic designs and colour are seldom seen, although used in the past, and a high burnish is the main form of decoration.

Various types of polychrome pottery are made by Sotho (other than the South Sotho), Venda, Lemba and Shona. These wares are generally distinguishable from each other by the graphic designs within which colour is applied, and by the amount of decoration on the vessel, if not by its shape.

The three main types of colour decoration used today have been mapped and show a fairly marked distributional pattern. It is of interest that the more complicated methods are found in the north-east region.

The use of raised lumps of clay for the decoration of pottery is found among Tonga, Zezuru and Budjga (Shona), and to a lesser extent in Mozambique, Natal and some Cape Nguni. Goodall suggested that among the Shona tribes this 'moulded' decoration originally had an anthropomorphic significance which has been lost. The Natal Nguni, who made raised designs, said to be an imitation of those on their wooden utensils, use graphic techniques more frequently today, and modern designs are popular.

Although not a great deal of information has been collected in connexion with taboos, it was found that, although most potters have a scientific approach to their art, that they do not like strangers or men to be present while they

work for fear that this will have a detrimental effect on their pottery. There are a number of instances of individual taboos, mostly connected with the welfare of the pottery.

An interesting custom common to the Lemba and the Basia of Basutoland was the sighting of the new moon in a bowl of water during the day. When the moon was seen there was a feast and the observer became leader of ceremonies.

Potters seem to be conservative in keeping to their methods of building—for example, the Swazi of Sekhukhuneland used the Swazi technique to make Sotho style pottery. To use the same example, the fact that they make Sotho style pottery indicates that they are catering to the conservatism of their customers. Similarly, in Mozambique, Portuguese factories sell traditional-style pottery. On the other hand, Cape and Immigrant Cape Nguni tribes buy a great deal of their pottery from South Sotho potters who make a variety of wares, mainly in their own tradition. Apparently neither potters nor their customers object to the use of modern rather than traditional decorative materials and shapes, and, in fact, in Bechuanaland many people show a strong preference for modern-style pottery. With the exception of the Venda and Lemba, no instance was recorded or suspected where immigrant potters changed the traditions of potters of the group among whom they settled. Nevertheless the possibility that this has happened in the past must be accepted.

It was learned throughout the area of survey that in the past pottery had been bartered, usually for the amount of grain that it could hold, although in Bechuanaland large pots had sometimes been exchanged for cattle, and among the Xhosa it is recorded that an ox-skin was the rate of exchange for a vessel with a capacity of three buckets. Although today most potters accept cash payment, a lot of them still prefer grain. Among some groups, particularly the Lemba, the Kwanyama, the Kuambi, the Swazi of Sekhukhuneland, the South Sotho, the BiTonga and the Ronga, pottery is an important trade commodity, and potters of these groups supply peoples who do not make pottery. The reasons why pottery is not made are not always clear; among the Tswa of the Funhalouro-Mabote district and in some regions of South West Africa there is no suitable clay, but in the other recorded cases the tribe who provide the pottery live amongst those who no longer do so and to whom they sell. Among Lemba, trade with the Venda was of far greater importance in the past than it is today and it is suggested that one of the reasons for this is that with the introduction of a monetary system the Lemba could no longer afford to be full-time manufacturers and traders.

As far as the second major question is concerned, that of the possibility of using pottery as a basis for cultural classification and tracing of trade contacts, the only indications of relationship suggested by this survey of pottery are the following:

That the branches of the Nguni (excluding those in Rhodesia where the Shona tradition is followed) do form one unit and have themselves had some

influence on the South Sotho shapes (it should be noted, however, that not enough is known of the two groups of Ndebele in the Transvaal to include them in this statement).

That the Tsonga and the Chopi who have been grouped with the Nguni as South-Eastern Bantu appear to be more nearly related to the South-Central Bantu, or at least to the Tswana of that group, than they are to the Nguni, and this despite Nguni invasions. This is shown in shape, decoration, sealing method, but not in the basic technique, since they mould from the lump, whereas the Tswana build from the widest diameter. The Tswana method is, however, individual to themselves and may be a later development (compare p. 309). The Chopi, the Tsonga of Mozambique, especially the Tswa, have been living in such close contact for many years that it is not surprising that their pottery is similar, both in method and outward appearance. A relationship between Chopi and Karanga and Ndau tribes of the Shona is suggested by the similarity in shape of large brewing vessels.

That the pottery of the Ambo and tribes of the Okavango, who with the Herero make up the South-Western Bantu, is quite different, both in appearance and in such pottery practices as are known, from that of the other two Southern Bantu groups, except that some of them are said to mould from the lump. They still have strong ties north of the Cunene and Okavango rivers. As regards their internal relationship indications are few—the Herero make no pottery, the Ambo ware is fairly homogeneous and does not resemble that of the Okavango tribes where the appearance of men potters indicates a different tradition.

That in the area of the South-Central Bantu the issues are not clear-cut. This is in some part due to the fact that it was not possible during the survey to visit all groups of Sotho and Shona, nor is the information available in the literature. On the diagnostic characteristics recorded, South Sotho, Tswana and other Transvaal Sotho appear as three distinct groups with no obvious relationship to each other. On the other hand, the Transvaal Sotho, especially in the north, would appear to have been strongly influenced, especially as regards shape and decoration by the Venda/Lemba whom many of them have as neighbours. The Venda/Lemba and Shona pottery share the characteristic of being decorated with graphite, ochre and graphic designs but there are no further similarities.

To trace cultural and trade contacts between tribal groups thoroughly one would need more detailed information on all aspects of pottery than it has been possible to collect for every group during this survey. The present study can serve only as a guide to the type of research which needs to be undertaken more fully, the results of which would then have to be linked with other aspects of material culture and social life, to obtain a true picture of the relationships between the Bantu peoples of Southern Africa.

This survey deals mainly with modern Bantu pottery, and it is known from prehistoric finds and from literature that there have been changes in style of

decoration and finish in most Bantu pottery traditions. To assess these and their significance it would be necessary to combine both archaeological and ethnographical information.

SUMMARY

The survey covered the Bantu pottery of Southern Africa. The main observations and conclusion are summarized below.

POTTERS

Potters are women throughout the area except in the Okavango territory of South West Africa where among some tribes there are men potters. Potters are always specialists and some traces were found of former secrecy about methods.

TIME AND PLACE

With one exception (Kwanyama) the choice of time and place for making pottery follows no general rule except that of convenience and avoidance of draught.

MATERIALS

Clay is available in most places except in parts of southern Mozambique, though potters who always fetch their own clay sometimes have to travel considerable distances. Some potters mentioned experimenting to find the most suitable clay. A filler is used if necessary, the most common being ground potsherds. Ochres are available in many parts and graphite in some parts, but there is quite a trade by hawkers for these materials which are used for decoration. Enamel paint is being increasingly used in Bechuanaland (Botswana), Rhodesia and Basutoland (Lesotho), as is boot polish in Natal.

TOOLS

Tools consist of a support on which to build (not universal), smoothers for both inner and outer surfaces and implements for decoration, and their nature depends largely on availability.

BUILDING

Five main techniques were found, each with variations: moulding from the lump with base completed first or last; building from the base with additional lumps, rolls or rings; building from the base with vertical coiling; building from either the widest diameter or below with flattened pieces, the other section being completed last; building the body of the pot with well-

defined thick rings and completing the base last. The distribution of these techniques is mapped.

DRYING

There appear to be no fixed rules as to how long or where drying takes place except that the pot should be completely and evenly dried before firing.

FIRING

Firing takes place out of doors on level ground, in a shallow depression, in a deep hole or in a stone 'kiln' (South Sotho only). The most common fuels are dried dung, wood and bark, chosen largely on availability. Where a very hot fire is required, dung or certain barks are chosen if available.

SEALING

Methods of sealing pottery before use with beer, thin porridge, a decoction of bark or dung were found in some areas.

MENDING

Pottery cracked in the firing is mended by some tribes only. It was recorded among the southern and western groups of the Sotho and the Nhlangu of Bushbuckridge.

FORMS

A wide variety of pots and bowls is made. They range from straight-sided to spherical and carinated, the latter with or without necks. In addition, some zoomorphic vessels, multi-mouthed pots and pedestal-based beakers were recorded. Distribution of some of these forms is mapped.

DECORATION

Decoration is graphic, plastic or by means of colour. In many cases two or three of these methods are combined. Distribution of types of colour decoration is mapped.

TRADE

Potters usually make for themselves and to fulfil orders from neighbours. Many instances were recorded, however, of potters having a flourishing trade, sometimes amounting to a local industry.

TABOOS

Some instances of taboos and social customs in connexion with pottery manufacture and use were recorded but this aspect was not investigated thoroughly.

PRESENT STATE

It is evident that the craft of pottery among the Bantu in Southern Africa has diminished, both in the quantity that is made and in the variety of uses to which it is put. There is also evidence in some places of deterioration of the quality of the ware. The most obvious reason for the decline of the craft is the increasing availability of cheap, mass-produced utensils. Nevertheless, with the exception of a few areas, pottery, whether made or imported from neighbouring tribes is still an important item of material culture, largely because of its quality of keeping liquids and food cool and therefore fresh.

An understanding of the significance of the study of pottery in tracing tribal relationships and contacts is limited in the present instance by the fact that it was not possible to make a complete survey. The Nguni certainly seem to form one unit, with the exception of the Matabele. Tsonga and Chopi pottery shows characteristics in common with the Tswana rather than with the Nguni. The pottery of the three main Sotho groups does not seem to show the relationship between these groups. That of the Transvaal Sotho shows strong Venda/Lemba influence. The Venda/Lemba and Shona share only the characteristic of polychrome decoration. The South-Western Bantu form a distinct group not related to the others.

ACKNOWLEDGEMENTS

This work is based on an M.A. thesis presented to the University of Cape Town in 1965. It has since been revised and edited by the author and Miss E. M. Shaw, ethnologist at the South African Museum, to whom the author was research assistant for three years.

The author wishes to express her indebtedness to Miss Shaw under whose leadership and guidance the research was undertaken.

The field research was undertaken during 1961, 1962 and 1963. On three of the expeditions we were accompanied by Mr. B. S. Griffin, Mr. C. Gow or Mr. F. Gess.

So many people have helped in the preparation of this survey that it is impossible to mention them all by name. In the course of the collecting expeditions we met with endless kindness from people who gave us accommodation or allowed us to camp on their grounds, many of whom showed great interest in our work and subsequently sent us information. To all of them most grateful thanks are due. Special mention must be made of: the staffs of the Africana Museum, Johannesburg; Ethnographic Museum, Cambridge; Musée de l'Homme, Paris; National Museum, Bloemfontein; National Museum, Bulawayo; National Museum, Copenhagen; Pitt-Rivers Museum, Oxford; Queen Victoria Museum, Salisbury; State Museum, Windhoek; State Ethnographic Museum, Stockholm; Museum für Völkerkunde, Hamburg; Institute for Scientific Research, Lourenço Marques; Transvaal Museum, Pretoria;

Department of Social Anthropology, University of the Witwatersrand; Johannesburg Public Library; the District Commissioners, Bantu Affairs Commissioners and other officials of many different districts, who arranged for us to see as much as possible. Interpreters and guides wherever we went were most helpful; and the following people: Mrs. L. Stork and Mrs. C. D. van Jaarsveld who helped in the tedious work of checking and typing draft manuscripts of the thesis; Mr. Gow who helped with the taking of photographs; Dr. N. J. van Warmelo, Government Ethnologist, for allowing us to include some of his photographs; the National Botanic Gardens, Kirstenbosch, and the National Herbarium, Pretoria, for botanical identifications; Mr. H. Krumm for clay analysis; Mr. James Walton for Meyerowitz MS. and other information; Caltex (Africa) Limited for financial assistance.

The financial assistance given by the National Council for Social Research, Department of Education, Arts and Science, both for research in the years 1961, 1962 and 1963, and for the publication of this work, is gratefully acknowledged. Opinions expressed, or conclusions reached, are those of the writer, and are not to be regarded as representative of those of the National Council for Social Research, Department of Education, Arts and Science.

REFERENCES

- ALBERTI, L. 1810. *De kaffers aan de zuidkust van Afrika*. Amsterdam: Maaskamp.
- ASHTON, H. 1955. *The Basuto*. 2nd ed. London: Oxford University Press.
- BARKLY, F. 1893. *Among Boers and Basutos*. London: Remington.
- BENT, J. T. 1892. *The ruined cities of Mashonaland*. London: Longmans.
- BEWS, J. W. 1921. *An introduction to the flora of Natal and Zululand*. Pietermaritzburg: City Printing Works.
- BRAUNHOLTZ, H. J. 1934. Wooden roulettes for impressing patterns on pottery. *Man* **34**: 81.
- BREUTZ, P. L. 1953. The tribes of Rustenburg and Pilansberg districts. *Ethnol. Publ., Un. S. Afr.* **28**: 1-500.
- BREUTZ, P. L. 1953-4. The tribes of Marico district. *Ethnol. Publ., Un. S. Afr.* **30**: 1-266.
- BREUTZ, P. L. 1954-5. Die stamme van die distrik Ventersdorp. *Ethnol. Publ., Un. S. Afr.* **31**: 1-152.
- BREUTZ, P. L. 1955-6. The tribes of Mafeking district. *Ethnol. Publ., Un. S. Afr.* **32**: 1-315.
- BRYANT, A. T. 1949. *The Zulu people*. Pietermaritzburg: Shuter & Shooter.
- BULLOCK, C. 1950. *The Mashona and the Matabele*. 2nd ed. Cape Town: Juta.
- BURCHELL, W. J. 1824. *Travels in the interior of southern Africa*. **2**. London: Longmans.
- CHRISTOL, F. 1900. *Au sud de l'Afrique*. 2me ed. Paris: Berger-Levrault.
- CLARK, J. D. 1959. *The prehistory of southern Africa*. Harmondsworth: Penguin Books.
- DELACHAUX, T. 1936. Ethnographie de la région du Cunene. *Bull. Soc. neuchâtel. Geogr.* **44** (2): 1-108.
- DÖHNE, J. L. 1843. *Das Kaffernland und seine Bewohner*. Berlin: Evangel. Missionhaus.
- DOKE, C. M. 1931. *Report on the unification of Shona dialects*. Hertford: Austin.
- DOKE, C. M., MALCOLM, D. MCK. & SIKAKANA, J. M. A. 1958. *English-Zulu dictionary*. Johannesburg: Witwatersrand University Press.
- DOKE, C. M. & VILAKAZI, B. W. 1953. *Zulu-English Dictionary*. 2nd rev. ed. Johannesburg: Witwatersrand University Press.
- DORNAN, S. S. 1925. *Pygmies and Bushmen of the Kalahari*. London: Seeley Service.
- DUGGAN-CRONIN, A. M. 1928-33. *The Bantu tribes of South Africa*. **1**: The BaVenda. **2**: The Suto-Chuana tribes: Subgroup I: The Bechuana; Subgroup II: The BaPedi; Subgroup III: The southern BaSotho. Kimberley: McGregor Memorial Museum; Cambridge: Deighton Bell.
- EARTHY, E. DORA. 1933. *Valenge women*. London: Oxford University Press.
- EDWARDS, W. 1929. From birth to death. *Nada* **7**: 16-42.
- ELLENBERGER, D. E. & MACGREGOR, J. C. 1912. *History of the Basuto*. London: Caxton.
- ESTERMANN, C. 1961. Etnografia do sudoeste de Angola. 3. O grupo étnico Herero. *Mem. Jta Invest. Ultramar* (2) **30**: 1-251.
- FRITSCH, G. 1872. *Die Eingeborenen Süd-Afrika's ethnographisch und anatomisch beschrieben*. Breslau: Hirt.
- GENTZ, P. 1903. Einige Beiträge zur Kenntnis der südwestafrikanischen Völkernschaften. *Globus* **83**: 297-301.
- GOODALL, E. 1946. Rhodesian pots with moulded decorations. *Nada* **23**: 36-49.
- HAHN, C. H. L. 1928. The Ovambo. In HAHN, C. H. L., VEDDER, H. & FOURIE, L. *The native tribes of South West Africa*: 1-36. Cape Town: Cape Times.
- HAMMOND-TOOKE, W. D. 1956-7. The tribes of the Umtata district. *Ethnol. Publ., Un. S. Afr.* **35**: 1-76.
- HAMMOND-TOOKE, W. D. 1962. *Bhaca society*. Cape Town: Oxford University Press.
- HUGHES, A. J. B. & VAN VELSEN, J. The Ndebele. *Ethnogr. Surv. Afr. (Southern Africa)* **4**: 41-129.
- HUGHES, R. A. 1957. Rock slides, burials and ancestral worship in the Transvaal. *S. Afr. archaeol. Bull.* **12**: 102-107.
- HUNTER, M. 1936. *Reaction to conquest*. London: Oxford University Press.
- IRLE, I. 1906. *Die Herero: ein Beitrag zur Landes-, Volks- und Missionskunde*. Gütersloh: Bertelsmann.
- IRLE, J. 1917. *Deutsch-Herero-Wörterbuch*. Hamburg: Friederichsen.
- JAKUES, A. A. 1931. Notes on the Lemba tribe of the Northern Transvaal. *Anthropos* **26**: 245-251.

- JONES, N. 1937. The 1934 expedition. In FOUCHÉ, L. *Mapungubwe*: 9-31. Cambridge: University Press.
- JUNOD, H. A. 1927. *The life of a South African tribe*. 2nd ed. London: Macmillan.
- JUNOD, H.-P. 1936. The VaChopi of Portuguese East Africa. In DUGGAN-CRONIN, A. M. *The Bantu tribes of South Africa*. 4: 39-59. Kimberley: McGregor Memorial Museum; Cambridge: Deighton Bell.
- KAY, S. 1833. *Travels and researches in Caffraria*. London: Mason.
- KING, L. C. 1942. *South African scenery*. London: Oliver & Boyd.
- KRIGE, E. J. 1950. *The social system of the Zulus*. 2nd ed. London: Longmans.
- KROPP, A. 1889. *Das Volk der Xosa-Kaffern in östlichen Südafrika nach seiner Geschichte, Eigenart, Verfassung und Religion*. Berlin: Evangelische Missions-Gesellschaft.
- KROPP, A. 1889. *A Kaffir-English dictionary*. Lovedale: Mission Press.
- KUPER, H. 1955. The Shona. *Ethnogr. Surv. Afr.* (Southern Africa) 4: 9-40.
- LEACH, B. 1945. *A potter's book*. 2nd ed. London: Faber.
- LEAKEY, L. S. B. 1931. *The Stone Age cultures of Kenya Colony*. Cambridge: University Press.
- LEBZELTER, V. 1934. *Rassen und Kulturen in Südafrika*. 2: Eingeborenenkulturen in Südwest- und Südafrika. Leipzig: Hiersemann.
- LOEB, E. M. 1962. In feudal Africa. *Int. J. Amer. Ling.* 28 (3, pt. 2): i-xxii, 1-383.
- MABILLE, H. E. 1905-06. The Basuto of Basutoland. *J. Afr. Soc. Lond.* 5: 233-251, 351-376.
- McBURNIE, C. 1961. *North Africa Neolithic*. Harmondsworth: Penguin Books.
- MACDONALD, C. A. (1940). *The material culture of the Bakwena*. University of Pretoria, M.A. thesis. [Unpublished]
- McLAREN, J. 1918. Arts and crafts of the Xosas: a study based on philology. *S. Afr. J. Sci.* 15: 441-449.
- McNEILL, J. 1930. Two implements for ornamenting pottery. *Man* 30: 134-135.
- MAKALIMA, A. (1945). *Description of the Thembu of Umtata district*—answer to Native Affairs Department Questionnaire. [Unpublished MS.]
- MARTIN, C. 1941. Manyika pottery. *S. Afr. J. Sci.* 37: 350-360.
- MARTIN, M. 1903. *Basutoland: its legends and customs*. London: Nichols.
- MARTIN, R. M. 1836. *History of southern Africa*. London: Mortimer.
- MARWICK, B. A. 1940. *The Swazi*. Cambridge: University Press.
- MEYEROWITZ, H. V. (1934). *A report on the possibilities of the development of village crafts in Basutoland*. [MS.]
- MOODIE, J. W. D. 1835. *Ten years in South Africa*. London: Bentley.
- MÜLLER, A. 1918. Zur materiellen Kultur der Kaffern. *Anthropos* 13: 857.
- MYBURGH, A. C. 1949. The tribes of Barberton district. *Ethnol. Publ., Un. S. Afr.* 25: 1-146.
- MYBURGH, A. C. 1956. Die stamme van die distrik Carolina. *Ethnol. Publ., Un. S. Afr.* 34: 1-331.
- NAUHAUS, C. T. 1881. Ethnographische Gegenstände aus Südafrika. *Z. Ethn.* 13: 347.
- OAKLEY, K. P. 1961. Bone harpoon from Gambles Cave, Kenya. *Antiquaries J.* 41: 86-87.
- POSSELT, F. W. T. 1927. *A survey of the native tribes of Southern Rhodesia*. Salisbury: Government Printer.
- POSSELT, F. W. T. 1935. *Fact and fiction*. Bulawayo: Rhodesia Printing and Publishing Co.
- QUIN, P. J. 1959. *Foods and feeding habits of the Pedi*. Johannesburg: Witwatersrand University Press.
- RITA-FERREIRA, A. 1959. Mozambique ethnic classification and grouping. *S. Afr. J. Sci.* 55: 201-204.
- ROBINSON, K. R. 1960. Some hitherto enigmatical pottery objects from Matabeleland, Southern Rhodesia. *S. Afr. archaeol. Bull.* 15: 20-21.
- ROBINSON, K. R. 1961a. A note on hollow-based pottery from Southern Rhodesia. *Man* 61: 88.
- ROBINSON, K. R. 1961b. Zimbabwe pottery. *Occ. Pap. nat. Mus. S. Rhod., Human Sci.* 3: 193-226.
- ROBINSON, K. R. 1963. Further excavations in the Iron Age deposits at the Tunnel site, Gokomere Hill, Southern Rhodesia. *S. Afr. archaeol. Bull.* 18: 155-171.
- SCHAPER, I. 1933. Economic conditions in a Bechuanaland native reserve. *S. Afr. J. Sci.* 30: 633-655.
- SCHAPER, I. 1953. The Tswana. *Ethnogr. Surv. Afr.* (Southern Africa) 3: i-viii, 9-80.
- SCHOFIELD, J. F. 1943. A preliminary study of the pottery of the Bantu tribes of the Union of South Africa. *S. Afr. J. Sci.* 39: 256-281.
- SCHOFIELD, J. F. 1948. *Primitive pottery*. Cape Town: South African Archaeological Society.

- SCHULTZE, L. 1907. *Aus Namaland und Kalahari*. Jena: Fischer.
- SEARLE, A. B. 1949. *The clayworker's handbook*. London: Griffin.
- SHAW, E. M. 1938. Native pipes and smoking. *Ann. S. Afr. Mus.* **24**: 141-162.
- SHAW, E. M. & VAN WARMELO, N. J. *The material culture of the Transkei*. [Unpublished MS.]
- SHOOTER, J. 1857. *The kafirs of Natal and the Zulu country*. London: Stanford.
- SHROPSHIRE, D. 1936. The making of hari (clay pots), WaTewe tribe. *Man* **36**: 136-137.
- SOGA, J. H. 1932. *The Ama-Xosa: life and customs*. Lovedale: Lovedale Press.
- STAYT, H. A. 1931a. *The BaVenda*. London: Oxford University Press.
- STAYT, H. A. 1931b. Notes on the BaLemba. *J. R. anthrop. Inst.* **61**: 231-238.
- STEAD, W. H. 1947. Types of clay pots. *Nada* **24**: 100-102.
- STOW, G. W. 1905. *The native races of South Africa*. London: Sonnenschein.
- TAYLOR, G. A. 1927. A MuShona hut. *Nada* **5**: 22-26.
- TÖNJES, H. 1911. *Ovamboland: Land, Leute, Mission, mit besonderer Berücksichtigung seines grössten Stammes Ovakuanjama*. Berlin: Warneck.
- VAN DER LITH, A. A. 1960. *Die keramiek van die Venda*. University of Pretoria, M.A. thesis. [Unpublished]
- VAN WARMELO, N. J. 1935. A preliminary survey of the Bantu Tribes of South Africa. *Ethnol. Publ., Un. S. Afr.* **5**: 1-123, i-ix.
- VAN WARMELO, N. J. 1937. Tshivenda-English dictionary. *Ethnol. Publ., Un. S. Afr.* **6**: 1-345.
- VAN WARMELO, N. J. 1944. Multi-mouthed pots from the Northern Transvaal. *Nada* **21**: 45-47.
- VAN WARMELO, N. J. 1951. Notes on the Kaokoveld (South West Africa) and its people. *Ethnol. Publ., Un. S. Afr.* **26**: 1-64.
- VAN WARMELO, N. J. (1964). *Notes on some Sotho terms for pottery*. [Unpublished]
- VAN ZYL, H. J. 1958. *Die Bakgatla van Mosêltha*. Johannesburg: Voortrekkers.
- VEDDER, H. 1934. *Das alte Südwestafrika*. Berlin: Warneck.
- VON SICARD, H. 1950. The origin of some of the tribes in the Belingwe Reserve. *Nada* **27**: 7-19.
- WATT, J. M. & BREYER-BRANDWIJK, M. G. 1932. *The medicinal and poisonous plants of southern Africa*. Edinburgh: Livingstone.
- WESSMAN, R. 1908. *The BaWenda of the Spelonken*. London: African World.
- WESTPHAL, E. 1963. Linguistic prehistory of southern Africa. *Africa* **33**: 237.
- WILSON, M. 1949. The Mpondo and Mpondomise. In DUGGAN-CRONIN, A. M. *The Bantu tribes of South Africa*. **3**: Kimberley: McGregor Memorial Museum; Cambridge: Deighton Bell.

DESCRIPTIONS OF ILLUSTRATED POTTERY VESSELS

The pottery illustrations have been arranged according to tribal subdivisions and within that grouping, as far as possible according to the type of vessel, depending upon space. Pottery in the Natal Nguni tradition, manufactured by potters of another tribal group has been grouped with Natal Nguni pottery, and pottery in the Pedi tradition made by Swazi potters is grouped with pottery of Central Sotho manufacture.

In setting out the descriptive data and available information concerning use and vernacular name of each vessel, the scheme set out below has been followed. Headings are omitted in cases where no relevant information is available.

Number of Vessel Illustration.

Museum Number: Tribe, Locality, Date of Collection or Donation, Collector.

Shape: Body, neck, rim, base and height (referred to as H).

Ware: General impression of workmanship, for example, thickness of pottery wall and weight of vessel compared with size, degree of skill exercised in manufacture, natural colour of vessel after firing, degree of firing (the method of judging this being based upon that used by Bantu potters themselves, i.e. by tapping the vessel so that it reverberates, the higher the sound the better fired the pot is believed to be).

Decoration: Graphic, colour and general standard of execution.

Use: (Source of information).

Name: (Source of information).

Where museum records are given as the source of information this refers to the records of the museum where the vessel is housed and indicates that it is not known from whom the information was obtained.

The drawing conventions are as follows:

1. Left-hand side represents cross-section of pot—a broken inner line showing that no measurement of the wall thickness has been taken.
2. Right-hand side represents outer surface of pot.
 - (i) Thick black lines indicate grooving.
 - (ii) Fine black lines indicate incising.
 - (iii) Broken vertical lines indicate ochre.
 - (iv) Broken horizontal lines indicate graphite.
 - (v) Stippling indicates black, burnished, finish.

An 'x' beside an illustration denotes use of synthetic decorative materials. An 'ø' beside an illustration denotes the drawing of a vessel from measurements and sketches made during the examination of pottery collections in museums only briefly visited, and not, as were the other drawings, made with reference to the specimens themselves.

1. NGUNI

11. CAPE NGUNI:
Mpondo Nos. 1-7
12. IMMIGRANT CAPE NGUNI
Bhaca No. 8
13. NATAL NGUNI
Basuto-made No. 28
Mabaso Nos. 11, 12, 15, 19, 20, 21, 23
? Matshabane No. 29
Undifferentiated Nos. 9, 14, 16, 18, 24, 25-27
? Ximba Nos. 10, 22
Zulu No. 13, 17
14. SWAZI
Undifferentiated Nos. 30-36
16. NORTHERN TRANSVAAL NDEBELE
Undifferentiated No. 37
18. RHODESIAN NDEBELE
Undifferentiated Nos. 38-44

2. TSONGA

21. SOUTHERN TSONGA (RONGA)
Undifferentiated Nos. 45-51
22. NHLANGANU
Undifferentiated No. 52
23. TSHANGANA
Mozambique No. 53
24. NKUNA AND OTHERS IN TRANSVAAL
Nkuna No. 54
25. NORTHERN TSONGA
Hlengwe Nos. 55-62
Tswa Nos. 63-65
Undifferentiated (Mozambique) Nos. 66-68

3. SOTHO

31. SOUTH SOTHO (BASUTO)
Fokeng Nos. 87, 89, 90, 95, 97, 100, 101
Hlakwana No. 94
Kwena Nos. 93, 105
Swazi-made: No. 79
Undifferentiated Nos. 69-78, 80-86, 88, 91, 92, 96, 98, 99, 102-104, 106
32. WEST TSWANA
Huruthse No. 110
Kalanga Nos. 126-128, ? 129
Kxalaxadi Nos. 124, 125
Mangwato Nos. 117-123
Malete Nos. 136-137
Ngwaketse Nos. 111-116
Thlaping Nos. 107-109
33. EAST TSWANA
Kgatla Nos. 130-135
Kwena ba Mogopa No. 138
Tlokwa No. 139
TSWANA
Undifferentiated Nos. 140-145
34. CENTRAL SOTHO
Pedi Nos. 151-155
Pedi made by Swazi Nos. 159-162
Undifferentiated Nos. 146-150, 156, 157, 158

- 36. NORTH EAST SOTHO
Lobedu Nos. 165-180
- 37. NORTH SOTHO
Hananwa Nos. 181-186
Koni Nos. 163, 164
Kwena/Moletse Nos. 187, 188
Undifferentiated Nos. 189-200

4. VENDA AND 5. LEMBA

- 41. WEST VENDA Nos. 202, 203, 206, 207, 212, 214, 217-219, 220, 222-225
- 44. EAST VENDA Nos. 208, 210, 216
- 47. SOUTH VENDA No. 205
Undifferentiated Nos. 201, 204, 209, 211, 221
- 51. LEMBA
In Transvaal: Nos. 213, 215, 227, 228, 232-237
In Rhodesia: Nos. 226, 229, 230, 231

6. CHOPI

- 61. CHOPI
Lenge Nos. 239, 240
Khokha (BiTonga) Nos. 241-244
Undifferentiated Nos. 238, 239

7. SHONA

- 71. KARANGA
Barwe No. 296
Budjga No. 261
Karanga Nos. 269, 270, 274, 275
Korekore Nos. 258, 259
Manyika Nos. 255-257
Mari No. 277
Maromo Nos. 250-254
Shawasha No. 249
Tonga Nos. 262-266, 268
Zezuru No. 245-248
Kalanga 271, 273, 276
- 72. ROZWI
Rozwi Nos. 283, 284
Ndau Nos. 278-282
Undifferentiated Nos. 260, 267, 285-295, 297

8. HERERO

- 8. HERERO
Undifferentiated Nos. 298-300

9. AMBO

- 91. NORTHERN AMBO
Kwanyama Nos. 301-306
- 92. SOUTHERN AMBO
Nkolonkathi Nos. 308, 310, 311
Kualuthi Nos. 307, 309
Kwankwa Nos. 312, 313
- 93. EASTERN AMBO
Kuangari Nos. 314-318
Undifferentiated Nos. 319-323

10. OKAVANGO TRIBES

- 101. MBUKUSHU
Nos. 324, 325-328
- 102. DIRIKO
Nos. ? 329-331

No. 1

SAM 6051. MPONDO. Umvume Springs, Pondoland. June 1939. Mrs. Clarke.

Shape: Bag-shaped pot with short, straight everted neck, formed with well-defined point of inflection, cut rim and flattened base. H 21.3 cm.

Ware: Heavy ware of medium thickness. Roughly formed neck. Very well fired. Natural colour of the fired clay brown.

Decoration: Band of stamped impressions around neck. Red ochre applied on the outer surface below neck and on inner surface on neck. Burnished.

Use: 'A container for small allowances of foodstuffs, like sprouted grain of "amarewu"; which is used in beermaking' (Mrs. Clarke).

Name: *inkonga* (Mrs. Clarke).

No. 2

UCT 32.37. MPONDO. Holy Cross, Flagstaff, E. Pondoland. June 1932. D. R. Krummeck.

Shape: Barrel-shaped pot with cut rim and flattened base. H 15.5 cm.

Ware: Medium weight pottery, evenly formed but not well fired.

Decoration: Designs of stamped impressions made with the end of a grass stalk. Outer surface and small area inside mouth of vessel smeared rather unevenly with a dark reddish ochre and lightly burnished.

Use: Beer-pot (museum records).

Name: *ingqayi* (museum records).

No. 3

SAM 6167. MPONDO. Ngqeleni District, Transkei. July 1940 (industrial school work).

Shape: Spherical pot with rounded rim and projecting base. H 15.5 cm.

Ware: Very heavy pottery, poorly shaped, with smooth finish. Very well fired.

Decoration: Broken band of impressions stamped with the end of a grass stalk around neck. Coloured with reddish ochre and lightly burnished.

No. 4

UCT 32.37. MPONDO. Holy Cross, Flagstaff, E. Pondoland. June 1932. D. R. Krummeck.

Shape: Barrel-shaped pot with cut rim and flattened base. H 16.2 cm.

Ware: Medium weight pottery, evenly formed but not very well fired.

Decoration: Two bands of moulded decoration, one below the rim and the other half-way down the vessel. Outer surface and small area inside mouth of vessel smeared rather unevenly with a dark reddish ochre and lightly burnished.

Use: Beer-pot (museum records).

Name: *ingqayi* (museum records).

No. 5

SAM 6168. MPONDO. Ngqeleni District, Transkei. July 1940 (industrial school work).

Shape: Spherical pot with rounded rim and four rudimentary legs. H 16.75 cm.

Ware: Very thick, heavy ware, well-smoothed surface. Well fired.

Decoration: Designs of stamped impressions made with the end of a grass stalk. Red ochre applied outside and over small area inside the mouth, lightly burnished.

No. 6

SAM 6167. MPONDO. Ngqeleni District, Transkei. July 1940 (industrial school work).

Shape: Spherical pot with rounded rim and projecting base. H 15.5 cm.

Ware: Very heavy pottery, poorly shaped, with exterior surface well smoothed. Well fired.

Decoration: Bands of slits approximately 1.5 cm. long made with a sharp blade at an acute angle to the surface. Coloured with reddish ochre and lightly burnished.

No. 7

SAM 7385. MPONDO. Near Umzamba River Mouth, Bizana District, Transkei. April 1955. Ethnologist, South African Museum.

Shape: Large barrel-shaped pot with rounded rim and flattened base. H 32 cm.

Ware: Well-formed pottery of medium thickness. Surface well smoothed but shows small irregularities in the clay. Well-fired ware, a reddish brown colour with black base.

No. 8

SAM 6986. BHACA. Mount Frere, Transkei. October 1948. Cornner.

Shape: Barrel-shaped pot with upright neck formed with poorly-defined point of inflection, thickened rim and flattened base. H 23.5 cm.

Ware: Well-formed, fairly thin ware. Well smoothed both inside and out. Well fired.

Decoration: Five small lumps applied around the base of the neck. Vessel blackened by firing, probably deliberate, and well burnished.

No. 9

SAM 8438. ZULU. Table Mountain, Pietermaritzburg, Natal. April 1961. Bought by South African Museum Expedition at Durban Market.

Shape: Spherical pot with cut rim and flattened base. H 19.5 cm.

Ware: Well-formed, thick heavy ware. Smoothed inside and outside. Fired red with smoky patches. Well burnished outside.

Decoration: Two designs of three triangles filled with half-moon impressions, probably made with the fingernail, opposite each other.

Use: Beer-pot (seller).

Name: *ukhamba* (seller).

No. 10

SAM 8414. ZULU (XIMBA—Van Warmelo 1935). Mahlabatini, Zululand. April 1961. South African Museum Expedition.

Shape: Small inverted bag-shaped pot with cut rim and flattened base. H 10 cm.

Ware: Thick heavy pottery. Poorly fired.

Decoration: Decorative band patterned with multiple grooves around the upper section of the vessel. Deliberately blackened by firing and highly burnished.

Use: Drinking beer (seller).

Name: *umancishane* (seller).

No. 11

SAM 8425. MABASO. Tugela Ferry, Msinga District, Natal. April 1961. South African Museum Expedition.

Shape: Spherical pot with rounded rim and flattened base. H 13 cm.

Ware: Fairly light ware. Very symmetrical. Well fired.

Decoration: Modern 'flower' design in lightly grooved lines. Deliberately blackened in a reducing atmosphere and well burnished.

Use: Beer-pot (potter).

Name: *ukhamba* (potter).

No. 12

SAM 8427. MABASO. Tugela Ferry, Msinga District, Natal. April 1961. South African Museum Expedition.

Shape: Inverted bag-shaped pot with rounded rim and flattened base. H 16.5 cm.

Ware: Pottery of medium thickness, smoothed inside and out with the exception of the base.

Decoration: Designs grooved with a hairpin. Blackened in a reducing atmosphere and highly burnished.

Use: Beer-pot (potter).

Name: *ukhamba* (potter).

No. 13

SAM 8403. ZULU. Eshowe, Zululand. April 1961. South African Museum Expedition.

Shape: Bag-shaped pot with cut rim and flattened base. H 17 cm.

Ware: Fairly heavy pottery, evenly formed with a smooth finish.

Decoration: Spaced asymmetrical designs of triangular stamped impressions. Black finish. Well burnished.

Use: Beer-pot (seller).

Name: *ukhamba* (seller).

No. 14 and frontispiece No. 1

SAM 8803. ZULU. Msinga District, Natal. 1936 Government Ethnologist. Presented to the South African Museum in September 1962.

Shape: Spherical pot with rounded rim and flattened base. H 14 cm.

Ware: Thin light pottery, very well shaped. Well fired.

Decoration: Two concentric bands of applied rounded lumps. Vessel blackened and burnished.

Use: Small container for beer (Doke, Malcolm and Sikakana, 1958).

Name: *umancishane* (Gov. Ethnologist).

No. 15

SAM 8426. MABASO. Tugela Ferry, Msinga District, Natal. April 1961. South African Museum Expedition.

Shape: Sub-spherical pot with rounded rim and flattened base. H 16.5 cm.

Ware: Thin, light-walled ware with heavier base. Well fired.

Decoration: Zigzag designs in shallow grooved lines. Base is cross-hatched with incised lines. Blackened in reducing atmosphere. Well burnished.

Use: Beer-pot (potter).

Name: *ukhamba* (potter).

No. 16

SAM 8797. ZULU. Msinga, Natal, 1936. Government Ethnologist. Presented to the South African Museum in September 1962.

Shape: Spherical pot with cut rim and flattened base. H 17 cm.

Ware: Very thin walled light ware. Well formed. Fair firing.

Decoration: Spaced groups of round stamped impressions. Highly burnished black finish.

Use: Family beer-pot for serving beer (Gov. Ethnologist—museum records).

Name: *ukhamba* (Gov. Ethnologist).

No. 17

SAM 8396. ZULU. Eshowe, Zululand. April 1961. South African Museum Expedition.

Shape: Sub-spherical pot with cut rim and flattened base. H 26.75 cm.

Ware: Fairly heavy ware with noticeably heavy base. Well shaped.

Decoration: Decorative band patterned with multiple grooving. Black finish, lightly burnished.

Use: Beer- or water-pot (potter).

Name: *ukhamba* (potter).

No. 18

UCT 38.16. ZULU. No locality given. Schapera.

Shape: Deep open-mouthed bowl with cut rim and flattened base. H 14 cm.

Ware: Thin light ware. Well shaped. Not very well fired. Interior a reddish black, exterior black and burnished.

No. 19

SAM 8433. MABASO. Tugela Ferry, Msinga District, Natal. April 1961. South African Museum Expedition.

Shape: Inverted bag-shaped pot with everted neck formed with poorly-defined point of inflection, rounded rim and flattened base. H 32.3 cm.

Ware: Well-shaped ware of even thickness. Fairly heavy. Very well fired.

Decoration: Modern 'flower' design in grooved lines. Black finish, well burnished.

Use: Storing beer or water (potter).

Name: *ingcazi* (potter).

No. 20

SAM 8435. MABASO. Tugela Ferry, Msinga District, Natal. April 1961. South African Museum Expedition.

Shape: Sub-spherical pot with cut rim and flattened base. H 24.25 cm.

Ware: Fine, thin-walled, light-weight ware. Centre of biscuit brown, outside black.

Decoration: Grooved designs. Black burnished finish.

Use: Beer-pot (potter).

Name: *ukhamba* (potter).

No. 21

SAM 8434. MABASO. Tugela Ferry, Msinga District, Natal. April 1961. South African Museum Expedition.

Shape: Wide-mouthed, inverted, bag-shaped pot with cut rim and flattened base. H 18 cm.

Ware: Thin-walled ware with heavy base. Very well shaped. Fair firing.

Decoration: Burnished black finish.

Name: *ukhamba* (seller).

No. 22

SAM 8415. ZULU (XIMBA—Van Warmelo, 1935). Mahlabatini, Zululand. April 1961. South African Museum Expedition.

Shape: Spherical pot with cut rim and flattened base. H 12·3 cm.

Ware: Heavy pottery with thick base. Well formed. Poor firing. Brick red biscuit.

Decoration: Triangular design of raised moulded lumps. Black finish, very well burnished.

Use: Drinking beer (seller).

Name: *umancishane* (seller).

No. 23

SAM 8424. MABASO. Tugela Ferry, Msinga District, Natal. April 1961. South African Museum Expedition.

Shape: Inverted bag-shaped pot with cut rim and flattened base. H 29·5 cm.

Ware: Heavy pottery. Well formed. Fair firing.

Decoration: Grooved designs. Fired in a reducing atmosphere to give a black finish.

Use: Beer-pot (potter).

Name: *ukhamba* (potter).

No. 24

AFRIK 58.1648. ZULU.

Shape: Pot with cut rim and flattened base. H 20·1 cm.

Decoration: Stamped arcs of a circle. Black finish.

No. 25

TVL 8313. ZULU. Msinga District, Natal.

Shape: Bag-shaped pot with flattened base. H 13·5 cm.

Ware: Thin-walled ware.

Decoration: Design in applied lumps around upper section of the vessel. Black finish.

Use: Small beer-pot (museum records).

Name: *umancishane* (museum records).

No. 26

TVL 13. ZULU.

Shape: Tall barrel-shaped pot with cut rim and flattened base. H 22 cm.

Decoration: Designs stamped with the head of a nail.

Use: Milking (museum records).

No. 27

TVL. 16. ZULU. Purchased from Ivy.

Shape: Tall barrel-shaped pot with cut rim and flattened base. H 24 cm.

Ware: Fired black with orange patches.

Use: Milking and other household purposes (museum records).

No. 28

SAM 8983. BASUTO in Zulu style. Nqutu, Zululand. 1963. Ethnologist, South African Museum.

Shape: Spherical pot with cut rim and flattened base. H 17·3 cm.

Ware: Well-formed, heavy-based ware. Fair firing.

Decoration: Design patterned with very fine multiple grooving. Black, burnished finish.

No. 29

SAM 8642. ZULU. (MATSHABANE—Van Warmelo, 1935). Shongwe Store, Ubombo District, Natal. April 1961. South African Museum Expedition.

Shape: Sub-spherical pot with rounded rim and rounded base. H 34 cm.

Ware: Thin-walled ware. Well fired.

Decoration: Triangular design in shallow, round, stamped impressions.

Use: Beer- or water-pot (potter).

Name: *imbiza* (potter).

No. 30

SAM 8677. SWAZI. Hora Valley, Pigg's Peak, Swaziland. June 1962. South African Museum Expedition.

Shape: Open-mouthed bowl with rounded rim and flattened base. H 11 cm.

Ware: Thick red ware, smoothed inside and out. Fair firing.

Decoration: Lightly burnished on the outside.

Use: Food-bowl (potter).

Name: *umkhele* (potter).

- No. 31**
 SAM 8646. SWAZI. Hlatikulu District. Swaziland. June 1962, South African Museum Expedition.
Shape: Spherical pot with cut rim and flattened base. H 18 cm.
Ware: Fairly thin-walled ware. Well fired. Smoothed inside and out.
Decoration: Diamond-shaped designs patterned with stamped impressions made with the end of a grass stalk. Black finish with patches of red.
Use: Beer container (potter).
Name: lukhamba (potter).
- No. 32**
 SAM 6040. SWAZI. Sekhukhuneland, Transvaal. 1939.
Shape: Small open-mouthed bowl with cut rim and flattened base. H 7.1 cm.
Ware: Thick pottery. Fired to a black/brown colour. Well fired.
Decoration: Burnished on the outside.
Use: Porridge bowl (Venter, *in lit.* April 1964).
Name: moruswana wa go jela (museum records).
- No. 33**
 SAM 8647. SWAZI. Hlatikulu, Swaziland. June 1962. South African Museum Expedition.
Shape: Small spherical pot with cut rim and flattened base. H 14.1 cm.
Ware: Well-shaped fairly thin ware. Well fired. Smoothed inside and out.
Decoration: Two wavy lines of stamped impressions made with the end of a grass stem. Black surface burnished on the outside.
Use: Beer container (seller).
Name: lukhamba (seller).
- No. 34**
 SAM 8652. SWAZI. Hlatikulu District, Swaziland. June 1962. South African Museum Expedition.
Shape: Sub-spherical pot with slight inward sloping neck formed with poorly-defined point of inflection, rounded rim and flattened base. H 18 cm.
Ware: Well-formed medium thick walled ware. Well fired. Black/red colour. Smoothed inside and outside.
Decoration: Fair burnish on the outside.
Name: ludziwo (seller).
- No. 35**
 SAM 8666. SWAZI. Mbabane Market, Mbabane, Swaziland. June 1962. South African Museum Expedition.
Shape: Small spherical pot with cut rim and slightly flattened base. H 12 cm.
Ware: Thin-walled, well-shaped, light-weight ware. Light buff inside.
Decoration: Applied lumps. Blackened with smoke.
- No. 36**
 SAM 8665. SWAZI. Mbabane Market, Mbabane, Swaziland. June 1962. South African Museum Expedition.
Shape: Bag-shaped pot with cut rim and flattened base. H 23 cm.
Ware: Well-formed pot. Medium thick. Very well fired. Black ware with buff patches. Smoothed inside and outside.
Decoration: Burnished on the outside.
- No. 37**
 TVL 61/160. TVL. NDEBELE. Grasvlei, Potgietersrust, Transvaal.
Shape: Inverted bag-shaped pot with thickened rim and rounded base. H 25 cm.
Decoration: Stamped design filled in with white material. Graphite and red ochre.
Use: Drinking beer and water at home (museum records).
Name: motsegana (museum records).
- No. 38**
 BWYO 2059. NDEBELE. Tjabezi Valley, Matopo Hills, Rhodesia.
Shape: Bag-shaped pot with flattened base and rounded rim. H 25.5 cm.
Use: Old pot, probably last used for storing purposes (museum records).

No. 39

BWYO 2059. NDEBELE. Tjabezi Valley, Matopo Hills, Rhodesia.

Shape: Pot with upright neck formed with poorly-defined point of inflection, rounded rim and rounded base. H 16.5 cm.

Decoration: Incised line around the base of the neck.

Use: Old pot, probably last used for storing purposes (museum records).

No. 40

SAM 1344. MATABELE. Empandeni, near Plumtree, Rhodesia. 1911. O'Neill.

Shape: Spherical pot with upright neck formed with poorly-defined point of inflection, flattened thickened rim and rounded base. H 15.5 cm.

Ware: Thick heavy ware, smoothed inside and out. Well fired.

Decoration: Two very deep incised lines forming a wide zigzag band. Graphite, red ochre and a white material used as colour. No burnish.

No. 41

SAM 1344. MATABELE. Empandeni, near Plumtree, Rhodesia. 1911. O'Neill.

Shape: Spherical pot with upright neck formed with poorly-defined point of inflection, flattened thickened rim and rounded base. H 16.4 cm.

Ware: Well-shaped ware of medium thickness and weight. Well fired to a brown buff colour. Smooth unburnished surface.

Decoration: Two bands of incised triangles coloured with white material with band of cross-hatching between them. Applied red ochre and graphite, lightly burnished.

No. 42

SAM 1344. MATABELE. Empandeni, near Plumtree, Rhodesia. 1911. O'Neill.

Shape: Spherical pot with upright neck formed with poorly-defined point of inflection, flattened thickened rim and rounded base. H 21.1 cm.

Ware: Medium heavy ware. Smoothed inside and out.

No. 43

BWYO 2025. NDEBELE. Bazha, Matopos, Rhodesia.

Shape: Spherical pot with curved everted neck formed with poorly-defined point of inflection, rounded rim and flattened base. H 15 cm.

Ware: Very roughly finished, poorly formed ware.

Decoration: Application of red ochre, very poor burnish.

No. 44

BWYO 1996. NDEBELE (made by Kalanga who have been absorbed by the Ndebele in the Essexvale District). Essexvale, Rhodesia.

Shape: Pot with upright neck formed with poorly-defined point of inflection and flattened base. H 22 cm.

Ware: Very poorly-formed ware.

Decoration: Incised design patterned with stamped impressions made with a very sharp stylus. Band of red ochre below the mouth.

No. 45

SAM 8787. RONGA. Vila Luiza, Lourenço Marques, Sul do Save, Mozambique. September 1962. South African Museum Expedition.

Shape: Wide-mouthed, shallow, carinated bowl with short, straight, everted neck formed with well-defined point of inflection, flattened rim and rounded base. H 14 cm.

Ware: Well-formed light-weight pottery of medium thickness. Matt finish to both inner and outer surfaces.

Decoration: Very rough burnish on the outer surface for a short distance above and below the carination.

Use: Cooking relish (potter).

Name: *inhlambeto* (potter).

No. 46

SAM 8788. RONGA. Vila Luiza, Lourenço Marques, Sul do Save, Mozambique. September 1962. South African Museum Expedition.

Shape: Sub-carinated pot with upright neck formed with poorly-defined point of inflection, thickened rim and flattened base. H 11.2 cm.

Ware: Thin-walled, light pottery.

Decoration: Red colour applied to outer surface and lightly burnished.
Use: Used by the man of the house for drinking beer (seller—museum records).
Name: lekhuana (seller).

No. 47

SAM 8917. RONGA. Vila Luiza, Lourenço Marques, Sul do Save, Mozambique. June 1963. South African Museum Expedition.

Shape: Small, wide-mouthed, sub-carinated bowl with short, curved, everted neck formed with poorly-defined point of inflection, rounded rim and rounded base. H 12.5 cm.

Ware: Unevenly shaped pottery of medium thickness and weight. Matt finish inside and out. Well fired to a red buff colour with black patches.

Decoration: Band of stamped rolled impressions done with the edge of a bivalve shell.

No. 48

SAM 8786. RONGA. Vila Luiza, Lourenço Marques, Sul do Save, Mozambique. September 1962. South African Museum Expedition.

Shape: Wide-mouthed sub-carinated bowl with short, straight, everted neck formed with a well-defined point of inflection, cut rim and rounded base. H 11.4 cm.

Ware: Unevenly shaped pottery of medium thickness. Very light in weight and very well fired. Matt finish inside and out.

Use: Cooking relish (potter).

Name: inhlambeto (potter).

No. 49

SAM 8785. RONGA. Vila Luiza, Lourenço Marques, Sul do Save, Mozambique. September 1962. South African Museum Expedition.

Shape: Deep wide-mouthed bowl with carination at the base of tall, curved, everted neck, rounded rim and rounded base. H 17 cm.

Ware: Thin, light, well-shaped ware. The area above the carination has been smoothed more than that below it. Matt surface with small stones visible on the surface of the fired clay. Very well fired.

Decoration: Band of short lines of stamped impressions around the carination.

Use: Cooking porridge (potter).

Name: inhlambeto (potter).

No. 50

SAM 8916. RONGA. Vila Luiza, Lourenço Marques, Sul do Save, Mozambique. June 1963. South African Museum Expedition.

Shape: Deep, wide-mouthed bowl with carination at the base of tall compound everted neck, rounded rim and rounded base. H 18 cm.

Ware: Evenly shaped pottery of medium thickness and weight. Matt finish inside and out. Very well fired. Colour buff and black patches.

Decoration: Band of short lines of stamped impressions made with the edge of a bivalve shell around the carination.

Use: Cooking porridge (potter).

Name: inhlambeto (potter).

No. 51

WITS 39.523. RONGA. Ricatla, Lourenço Marques, Sul do Save, Mozambique. 1909 (said to belong to Sokis, a witchdoctor).

Shape: Sub-carinated pot with upright neck formed with poorly-defined point of inflection, rounded rim and rounded base. H 13.75 cm.

Ware: Fired a red-brown colour.

Use: Said to have been on Sokis's grave. Offerings of beer made to him by his wife. Hole in the base of the vessel (museum records).

No. 52

SAM 8906. NHLANGANU. Alexandria Farm, Bushbuckridge, Transvaal. May 1963. South African Museum Expedition.

Shape: Spherical pot with inward-sloping neck formed with poorly-defined point of inflection, cut rim and rounded base. H 24.5 cm.

Ware: Thick, heavy pottery, fairly evenly formed. Well fired. Natural colour of the fired ware buff with black patches.

Decoration: Ochre applied to the outer surface and just inside the neck. Triangles of graphite decorate the outer surface of the neck. The pot has been burnished but the surface is uneven.

Name: *shikhuwana* (seller).

No. 53

SAM 8944. TSHANGANA. Between Manjacaze and Chibuto, Sul do Save, Mozambique. June 1963. South African Museum Expedition.

Shape: Small bowl with carination at the widest diameter, with short, straight, everted neck formed with a well-defined point of inflection, rounded rim and rounded base. H 10.7 cm.

Ware: Well-shaped pottery of even thickness, fairly heavy for size of the vessel. Very well fired. Light buff colour with black patches.

Name: *shimbitana* (potter).

No. 54

SAM 8682. NKUNA. Totwana, Tzaneen, Transvaal. June 1962. South African Museum Expedition.

Shape: Spherical pot with thickened rim and rounded base. H 19 cm.

Ware: Well-shaped, medium thick, fairly heavy ware. Well fired to a red buff with black patches.

Decoration: Graphite and ochre applied in designs outlined with narrow grooved and incised lines. Light burnish.

No. 55

SAM 7179. HLENGWE. Sabi-Lundi, Rhodesia. 1952. B. Carp.

Shape: Spherical pot with curved, everted neck formed with poorly-defined point of inflection, rounded rim and rounded base. H 29 cm.

Ware: Thin, well-formed, light-weight ware. Very well fired.

Decoration: Neatly decorated with triangular design outlined and cross-hatched with lightly grooved lines. Cross-hatched areas are filled with a white colour. Graphite and ochre applied.

Name: *mbita* (museum records).

No. 56

SAM 7191. HLENGWE. Sabi-Lundi, Rhodesia. 1952. B. Carp.

Shape: Small spherical pot with curved everted neck formed with a well-defined point of inflection, rounded rim and rounded base. H 11.1 cm.

Ware: Light-weight, well-shaped, thin-walled ware. Fair firing.

Decoration: Neatly grooved triangular design patterned with cross-hatching. Hatched areas filled with white powder. Red ochre and graphite applied and burnished.

Name: *mbita* (museum records).

No. 57

SAM 7185. HLENGWE. Sabi-Lundi, Rhodesia. 1952. B. Carp.

Shape: Small incurved bowl with cut rim and rounded base. H 7.7 cm.

Ware: Roughly formed ware. Thick walled and heavy for size of vessel.

Name: *mbita* (museum records).

No. 58

SAM 7182. HLENGWE. Sabi-Lundi, Rhodesia. 1952. B. Carp.

Shape: Small spherical pot with curved everted neck formed with poorly-defined point of inflection, rounded rim on tapered wall and rounded base. H 9.5 cm.

Ware: Fairly light-weight, well-shaped ware. Very well fired.

Decoration: Neat triangular design in incised lines, patterned with cross-hatching filled with white colour. Red ochre and graphite lightly burnished.

Name: *mbita* (museum records).

No. 59

SAM 7179. HLENGWE. Sabi-Lundi, Rhodesia. 1952. B. Carp.

Shape: Spherical pot with curved everted neck formed with poorly-defined point of inflection, rounded rim and rounded base. H 26.2 cm.

Ware: Thin-walled, well-formed ware. Light in weight. Very well fired.

Decoration: Triangular design outlined with incised lines patterned with cross-hatching. Coloured with red ochre and graphite.

Name: *mbita* (museum records).

No. 60

SAM 7181. HLENGWE. Sabi-Lundi, Rhodesia. 1952. B. Carp.

Shape: Small spherical pot with curved everted neck, formed with a poorly-defined point of inflection, rounded rim on tapered wall and rounded base. H 8.25 cm.

Ware: Very light thin-walled ware. Very well fired.

Decoration: Designs neatly carried out with incised lines. Cross-hatched areas filled with a white material. Red ochre mixed to a very thin consistency. Graphite band around neck.

Name: *mbita* (museum records).

No. 61

SAM 7178. HLENGWE. Sabi-Lundi, Rhodesia. 1952. B. Carp.

Shape: Bowl with curved everted neck formed with poorly-defined point of inflection, rounded rim, on tapered wall, rounded base and handle. H 10 cm.

Ware: Thin light ware, roughly formed compared to other vessels in this series. Very well fired.

Decoration: Crudely executed triangular design outlined with incised lines and patterned with cross-hatching.

Use: Drinking vessel (museum records).

No. 62

BWYO 6342. HLENGWE. Christa's kraal, Sabi, Rhodesia.

Shape: Open-mouthed bowl with rounded rim on tapered wall, and rounded base. H 17 cm.

Ware: Evenly formed.

Decoration: Roughly executed cross of orange ochre inside bowl.

No. 63

SAM 8923. TSWA. Massamane, Panda, Sul do Save, Mozambique. June 1963. South African Museum Expedition.

Shape: Spherical pot with short, curved, everted neck formed with poorly-defined point of inflection, rounded rim on tapered wall and rounded base. H 17 cm.

Ware: Medium heavy ware of medium thickness. Very well fired. Black patches on light buff fired surface.

Decoration: Band of grooved triangles on buff ground. A deep red colour applied over body surface and burnished.

Use: Water-pot (potter).

Name: *khuwana* (potter).

No. 64

SAM 8924. TSWA. Massamane, Panda, Sul do Save, Mozambique. June 1963. South African Museum Expedition.

Shape: Incurved bowl with everted neck formed with poorly-defined point of inflection, thickened rim and rounded base. H 17 cm.

Ware: Unevenly formed, roughly finished ware. Very well fired. Irregularities visible in the clay. Fired a light yellow buff colour with black patches.

Use: Cooking (potter).

Name: *galango* (potter).

No. 65

SAM 8925. TSWA. Massamane, Panda, Sul do Save, Mozambique. June 1963. South African Museum Expedition.

Shape: Incurved bowl with compound everted neck formed with poorly-defined point of inflection, rounded rim on tapered wall and rounded base. H 19.25 cm.

Ware: Heavy ware of medium thickness. Very well fired. Buff with black patches.

Decoration: Band of cross-hatched grooved triangles on natural buff background. Remainder of outer surface and upper half of the inner surface coloured a deep orange/red. Burnished.

Use: Cooking (potter).

Name: *galango* (potter).

No. 66

SAM 8937. TSONGA. Near Morrumbene, Sul do Save, Mozambique. June 1963. South African Museum Expedition.

Shape: Large pot with carination at the widest diameter, short, straight, everted neck formed with well-defined point of inflection, cut rim and rounded base. H 31 cm.

Ware: Medium thick and heavy ware. Very well fired. Black patches from firing.

Decoration: Stamped decoration made with rounded stylus. Red/orange colour applied outside and inside in a very liquid form. Burnished surface.

No. 67

SAM 8939. TSONGA. Near Morrumbene, Sul do Save, Mozambique. June 1963. South African Museum Expedition.

Shape: Small sub-carinated bowl with short, straight, everted neck formed with well-defined point of inflection, rounded rim on tapered wall and rounded base. H 8 cm.

Ware: Light-weight, fairly thin-walled ware. Well fired. An orange buff with black patches.

Decoration: Red colour applied unevenly over both inner and outer surfaces. Notched rim.

No. 68 and frontispiece No. 2

SAM 8938. TSONGA. Near Morrumbene, Sul do Save, Mozambique. June 1963. South African Museum Expedition.

Shape: Small bowl with carination at widest diameter with short, straight-everted neck formed with well-defined point of inflection, cut rim on tapered wall and rounded base. H 10.25 cm.

Ware: Pottery of medium thickness and weight. Fair firing. A light buff colour with black patches.

Decoration: Red/orange colour applied on upper section of bowl both inside and outside. The entire vessel is roughly burnished.

No. 69

PAR B.3. BASUTO.

Shape: Sub-carinated pot with thickened rim and flattened base. H 18 cm.

Decoration: Band of crenulate grooved lines below mouth, giving the impression of a plait. Ochre applied and burnished.

No. 70

PAR 94.683. BASUTO. Lesotho. September 1894. Holub.

Shape: Small pot with everted neck formed with poorly-defined point of inflection, cut rim and dimple base, with two vertically pierced lugs. H 9.5 cm.

Decoration: Ochre applied on outer surface, burnished.

Use: Food or water (museum records).

Name: *pitsa/sekhiso/nkho* (museum records).

No. 71

CAM 33.820. BASUTO. Herschel District, Cape.

Shape: Sub-carinated pot with thickened rim and projecting base. H 15 cm.

Decoration: Band of stamped triangular impressions along raised crenulate section of vessel. Outer surface said to be coloured with burnished graphite.

No. 72

SAM 982. BASUTO. Herschel District, Cape. 1905. Rev. E. J. Edney.

Shape: Pot with thickened rim and flattened base. H 28.2 cm.

Ware: Well-shaped, very heavy ware. Medium-well fired. Smooth regular surface with vertical burnish strokes.

Decoration: Triangular design patterned with grooved lines of irregular length. Application of red ochre.

No. 73

WITS 40.24. BASUTO. Basutoland.

Shape: Pot with carination at widest diameter, thickened rim and flattened base. H 20.5 cm.

Ware: Medium thick ware.

Decoration: Ochre coloured outer surface with black rim (not graphite). Burnished.

Use: Cooking-pot (museum records).

Name: *mopotshane/pitsa/nkho* (museum records).

- No. 74**
 SAM 982. BASUTO. Herschel District, Cape. 1905. Rev. E. J. Edney.
Shape: Beaker with thickened rim and flattened base. H 17.5 cm.
Ware: Well-shaped ware of medium thickness and weight. Smooth surface with vertical lines of burnish.
Decoration: Red ochre applied on rim. Very high burnish on outer surface.
Use: Cooking (museum records). This is unlikely, it is more probable that it was used for drinking.
- No. 75**
 AFRIK 4107. BASUTO.
Shape: Spherical pot with tall upright neck formed with poorly-defined point of inflection, thickened rim and rounded base. H 24 cm.
Ware: Very well-burnished, buff ware.
- No. 76**
 SAM 8563. BASUTO. Mdlokovana, Herschel District, Cape. November 1961. South African Museum Expedition.
Shape: Small sub-carinated pot with thickened rim and flattened base. H 11.6 cm.
Ware: Well-shaped, well-finished ware of medium thickness and weight. Well fired. Natural colour of pot buff with black patches.
Decoration: Stamped design on a very smooth surface. Polished with boot black.
Use: Made for sale in Johannesburg and other large centres.
- No. 77**
 SAM 8564. BASUTO. Tjyindini, Herschel District, Cape. November 1961. South African Museum Expedition.
Shape: Beaker with pedestal base and cut rim. H 21 cm.
Ware: Heavy, thick-walled ware. Poorly shaped. Very well fired.
Decoration: Application of orange ochre in a very liquid form.
Use: Drinking (seller).
Name: *mokirane* (seller).
- No. 78**
 SAM 8638. BASUTO. Basutoland. 1933. Mrs. Lazarus. Presented to museum in 1962.
Shape: Beaker on pedestal base with thickened rim. H 19.75 cm.
Ware: Pottery is thin, light, and well fired. Poorly shaped. Fired an orange buff with black patches.
Decoration: Very crude and rough designs in enamel paint—black, blue, red and pink, on lightly burnished clay surface.
Use: Drinking beer (museum records).
- No. 79**
 SAM 8589. BASUTO. Made by Swazi. Near Butha Buthe, Basutoland. February 1962. South African Museum Expedition.
Shape: Beaker with pedestal base and rounded rim. H 19 cm.
Ware: Roughly made, poorly-shaped ware of medium thickness and weight. Well fired. Light brown.
Decoration: Decorated with a band of V's in black, green, red and deep brown enamel paint. Slight burnish of clay surface inside and out.
- No. 80 and frontispiece No. 4**
 SAM 8010. BASUTO. Leribe, Basutoland. 1958. South African Museum Expedition.
Shape: Beaker with pedestal foot and thickened rim. H 17 cm.
Ware: Poorly-shaped ware with thick walls. Well fired. A deep red/orange.
Decoration: Rim and foot coloured with a black material (? clay). Slight burnish both inside and out.
- No. 81**
 SAM 7440. BASUTO. 1956. McFarlane.
Shape: Beaker with cut-away pedestal base and thickened rim. H 17 cm.
Ware: Medium thickness and weight. Well fired. Light buff colour with smoky patches on the outer surface, inside black.
Decoration: Raised, moulded designs coloured with red ochre. Stamped designs—triangular stylus. Extremely smooth, well-burnished surface.

No. 82

SAM 8533. BASUTO. Basuto Hill, Herschel District, Cape. December 1961. South African Museum Expedition.

Shape: Sub-carinated pot or beaker, with short pedestal base and rounded rim. H 17.5 cm.

Ware: Thick, heavy ware, poorly formed and well fired. Light buff colour.

Decoration: Designs of round stamped impressions. Red ochre applied and burnished on outer surface except on designs.

Use: Drinking beer (seller).

Name: *mpotjwana* (seller).

No. 83

SAM 8573. BASUTO. Mohales Hoek, Basutoland. December 1961. District Commissioner, Mohales Hoek.

Shape: Beaker with projecting base and cut rim. H 15 cm.

Ware: Light-weight ware of medium thickness. Very well fired. Brown buff with patches of black and bright orange streaks. Red ochre appears to have been applied inside. Light burnishing inside and outside.

No. 84

SAM 8562. BASUTO. Mdlokovana, Herschel District, Cape. December 1961. South African Museum Expedition.

Shape: Beaker with cut-away pedestal base and thickened rim. H 15.8 cm.

Ware: Very well fired and formed. Medium thickness and weight. Very smooth, even surface.

Decoration: Stamped design. Boot polish applied and well rubbed to give excellent finish.

Use: Made for sale in large centres. Drinking (potter—museum records).

No. 85

SAM 8525. BASUTO. Basuto Hill, Herschel District, Cape. December 1961. South African Museum Expedition.

Shape: Small pot with short pedestal base and cut rim. H 14.5 cm.

Ware: Thick, heavy ware, roughly shaped.

Decoration: Two lightly grooved designs. Red ochre patchily applied and lightly burnished.

Use: Drinking vessel (seller).

Name: *mpotjwana/mkirane* (Basuto/Hlubi) (seller).

No. 86

SAM 7437. BASUTO? 1956. McFarlane.

Shape: Sub-carinated pot with protruding base, short upright neck formed with poorly-defined point of inflection, and thickened rim. H 14.5 cm.

Ware: Well-shaped, medium-thick, fairly heavy ware. Medium firing. Black inside.

Decoration: Four rows impressions with triangular stylus along raised crenulate line. Very shiny black finish.

No. 87

SAM 8522. BAFOKENG. Basuto Hill, Herschel District, Cape. December 1961. South African Museum Expedition.

Shape: Pot with upright neck formed with poorly-defined point of inflection, cut rim and flattened base. H 23.5 cm.

Ware: Thick-walled, very heavy ware. Very poorly shaped.

Decoration: None—smeared with scum of beer both inside and outside.

Name: *nkhuwana* (Basuto) *ingcazana* (Xhosa) (seller).

No. 88

SAM 1796 (i). BASUTO. Butha Buthe, Basutoland. 1914. H. Ashton.

Shape: Small bag-shaped pot with rounded rim and rounded base. H 14.5 cm.

Ware: Very roughly finished, heavy pottery. Blackened by use. Medium firing.

No. 89

SAM 8549. BAFOKENG. Mafeteng, Basutoland. 1959. Bought Rev. P. Ellenberger, November 1961. South African Museum Expedition.

Shape: Pot with sub-carination at widest diameter, thickened rim and flattened base. H. 18.3 cm.

Ware: Heavy ware of medium thickness. Well fired. Well formed with very smooth outer surface and roughly finished inner surface.

Decoration: Rim coloured blue. Slight burnish on outer surface.

No. 90

SAM 8571. FOKENG. Basuto Hill, Herschel District, Cape. November 1961. South African Museum Expedition.

Shape: Barrel-shaped pot with cut rim and flattened base. H 20 cm.

Ware: Very heavy thick ware. Poorly formed.

Decoration: Black with very slight burnish.

Name: *nkhwana* (potter).

No. 91

SAM 8453. BASUTO. Mount Ayliff, Transkei. April 1961. South African Museum Expedition.

Shape: Barrel-shaped pot with slightly thickened rim and flattened base. H 19.8 cm.

Ware: Fairly evenly formed ware of medium thickness. Very well fired.

Decoration: Incised triangles patterned with hatching alternating with graphite coloured triangles. Lightly burnished outside and well smoothed inside.

Use: Small beer-pot (potter).

Name: *mapotjwana* (potter).

No. 92

UCT E50. ? BASUTO.

Shape: Sub-carinated bowl with thickened rim and flattened base. H 13.5 cm.

Ware: Evenly formed vessel of medium thickness and weight. Well smoothed inside and out. Fired orange.

Decoration: Rim reddened with applied ochre. Outer surface burnished.

No. 93

SAM 8590. BAKWENA. Tumane Mathele's village, Butha Buthe, Basutoland. February 1962. South African Museum Expedition.

Shape: Large, very evenly shaped pot with everted neck formed with poorly-defined point of inflection, cut rim and flattened base. H 37 cm.

Ware: Evenly formed, light-weight ware. Very well fired. Orange colour with black patches.

Decoration: Rim painted black.

Use: Storing water (potter).

Name: *nkho* (potter).

No. 94

SAM 8605. HLAKWANA. Maputhseng, Mhales Hoek, Basutoland. February 1962. South African Museum Expedition.

Shape: Pot with upright neck formed with poorly-defined point of inflection, thickened rim and rounded base. H 20 cm.

Ware: Thick, heavy ware. Fairly well fired. Pale buff with black patches.

Use: (i) Being used for storing dry foodstuffs when bought; (ii) Storing water or making porridge (potter).

Name: *moklako* (potter).

No. 95

SAM 8586. BAFOKENG. HaTlebere, near Mazenod Mission, Maseru, Basutoland. February 1962. South African Museum Expedition.

Shape: Barrel-shaped pot with upright neck formed with poorly-defined point of inflection, thickened rim and dimple base. H 28.5 cm.

Ware: Thin-walled, unevenly shaped vessel of medium weight. Well fired. Cross-section through biscuit shows black clay in the centre. Fired to a buff orange with black patches on both inner and outer surfaces.

Name: *nkho* (potter).

No. 96

SAM 8011. BASUTO. Leribe, Basutoland. 1958. South African Museum Expedition.

Shape: Large sub-carinated pot with upright neck formed with poorly-defined point of inflection, thickened rim and flattened base. H 29.5 cm.

Ware: Well-formed heavy ware. Walls of medium thickness at rim but increasing in thickness towards base. Very well fired. Bright orange red with black patches. Surface of vessel covered with fine network of shallow cracks.

Decoration: Rim coloured with black paint. Outer surface lightly burnished.

No. 97

SAM 8560. FOKENG. Basuto Hill, Herschel District, Cape. November 1961. South African Museum Expedition.

Shape: Inverted bag-shaped pot with upright neck formed with poorly-defined point of inflection, cut rim and flattened base. H 28 cm.

Ware: Heavy, unevenly made ware. Thick walled. Very well fired. Orangy buff colour with black patches.

Decoration: Very light burnish on outer surface.

Name: *nkhwana* (seller).

No. 98

SAM 7072. BASUTO. Basutoland. 1949. V. G. Sheddick.

Shape: Large inverted bag-shaped pot with tall, curved, everted neck formed with poorly-defined point of inflection, rounded rim and flattened base. H 34 cm.

Ware: Fairly well-shaped, thick, heavy ware. Well fired to an orange colour with black patches.

Decoration: Lightly burnished inside neck.

No. 99 and frontispiece No. 5

SAM 8012. BASUTO. Leribe, Basutoland. 1958. South African Museum Expedition.

Shape: Bag-shaped pot with upright neck formed with poorly-defined point of inflection, thickened rim and rounded base. H 22 cm.

Ware: Unevenly formed, heavy pottery. Vessel walls decrease in width from base to mouth. Very well fired. Buff with patches of orange and black.

Decoration: Rim painted black. Lightly burnished.

No. 100

SAM 8521. BAFOKENG. Basuto Hill, Herschel District, Cape. November 1961. South African Museum Expedition.

Shape: Large open-mouthed bowl with cut rim and flattened base. H 27 cm.

Ware: Thick, heavy ware. Fairly well fired. Light orange with black patches.

Decoration: None. Smeared with the scum off the beer.

No. 101

SAM 8587. BAFOKENG. HaTlebere, near Mazenod Mission, Maseru, Basutoland. February 1962. South African Museum Expedition.

Shape: Small pot with short upright neck formed with poorly-defined point of inflection, thickened rim and flattened base. H 17.5 cm.

Ware: Evenly shaped vessel of fairly heavy, medium thick ware. Very well fired to a bright orange with patches of buff and smoky black.

Decoration: Rim coloured blue. Slight burnish.

Name: *nkhwana* (seller).

No. 102

SAM 8524. BASUTO. Near Telle Bridge, Herschel District, Cape. November 1961. South African Museum Expedition.

Shape: Wide-mouthed bag-shaped vessel with thickened rim and flattened base. H 27 cm.

Ware: Very thick heavy ware, very roughly finished. Very well fired. Orange colour with black patches. Smooth unburnished surface.

Name: *nkho* (potter).

No. 103

SAM 8536. BASUTO. Majuba's Nek, Herschel District, Cape. November 1961. South African Museum expedition.

Shape: Wide-mouthed sub-carinated pot with upright neck formed with poorly-defined point of inflection, cut rim and flattened base. H 28.24 cm.

Ware: Thick, heavy ware. Symmetrical shape though roughly finished. Medium firing.

Decoration: None. Smeared with beer scum.

Name: *ingayi* (seller).

No. 104

SAM 8449. BASUTO. Pontseng, Matatiele. April 1961. South African Museum Expedition.

Shape: Inverted bag-shaped pot with upright neck formed with poorly-defined point of inflection, rounded rim and flattened base. H 31.2 cm.

Ware: Fairly thick ware. Very well fired. Well burnished. A rich, shiny brown colour from use.

Use: Beer-pot (seller).

Name: *lefiswana* (seller).

No. 105

SAM 8599. KWENA. HaPhalwane, near Nazareth Mission, Maseru, Basutoland. February 1962. South African Museum Expedition.

Shape: Sub-carinated pot with upright neck formed with poorly-defined point of inflection, thickened rim and flattened base. H 29.5 cm.

Ware: Heavy ware of medium thickness. Well shaped and of medium weight. Well fired. An orange colour with patches of buff and black.

Decoration: Lightly burnished.

Name: *nkho* (seller).

No. 106

SAM 596. BASUTO. Maseru, Basutoland.

Shape: Wide-mouthed, sub-carinated bowl with curved, everted neck formed with poorly-defined point of inflection, cut rim and flattened base. H 20 cm.

Ware: Very well-shaped and finished ware. Fired a light orange.

Decoration: Slightly projecting collar around neck coloured with red ochre and burnished.

Use: For beer or water (museum records).

Name: *morifi* (museum records).

No. 107

PITT R.489. BACHAPIN (Bathlaping) Litakun. Bechuanaland. Burchell.

Shape: Small wide-mouthed, incurved bowl with upright neck formed with poorly-defined point of inflection, flattened rim and rounded base. H 12.5 cm.

Decoration: Red ochre applied and burnished on outer surface. Thong bound round neck for strengthening and a second thong used as a handle.

No. 108

SAM 1968. THLAPING. Bechuanaland. ? 1906. G. Hunter.

Shape: Spherical pot with short, everted neck formed with well-defined point of inflection, cut rim on tapered wall and rounded base. H 25 cm.

Ware: Vessel of medium thickness and weight. Fairly well fired.

Decoration: Design outlined with grooved lines. Stamped impressions made with very sharp stylus on body and on cut surface of rim. The four outer grooved lines of the design are filled with a white powder. Graphite and red ochre burnished.

Use: Serving beer—ladled into drinking vessels from this (museum records).

Name: *nkgwana* (museum records).

No. 109

SAM 653. THLAPING (Toto's people). Langberg, Bechuanaland. 1916. Mrs. Hunter.

Shape: Pot with short, straight, everted neck formed with well-defined point of inflection, cut rim and rounded base. H 27 cm.

Ware: Very thick heavy ware. Poor firing. Orange buff.

Decoration: Red ochre applied within very roughly incised designs and lightly burnished.

Use: Beer (museum records).

Name: *nkgwana* (museum records).

No. 110

SAM 8728. HURUTHSE. Zeerust, Transvaal. September 1962. South African Museum Expedition.

Shape: Spherical pot with short, straight, everted neck formed with well-defined point of inflection, cut rim on tapered wall and rounded base. H 6.9 cm.

Ware: Very heavy pottery. Well shaped with thick walls. Very well fired. Small irregularities in fired clay (asbestos).

Decoration: Poorly executed decoration. Incised bands and geometrical shapes patterned with stamped impressions made with a square stylus. Application of a black material and red ochre.

No. 111

SAM 8732. NGWAKETSE. Moswaana Cattle Post, Kanye, Bechuanaland Protectorate. September 1962. South African Museum Expedition.

Shape: Pot with curved, everted neck formed with well-defined point of inflection, cut rim on tapered wall and flattened base. H 18.3 cm.

Ware: Very heavy thick-walled ware. Well fired. Buff with smoky patches.

Decoration: Grooved crenulate bands and round stamped impressions. Application of graphite and red ochre. Well burnished. Something has been applied below the area of burnished ochre to make the surface shiny.

No. 112 and frontispiece No. 3

SAM 1168. NGWAKETSE. Kanye, Bechuanaland Protectorate. 1908. J. Drury.

Shape: Sub-spherical pot with everted neck formed with well-defined point of inflection, rounded rim on tapered wall and rounded base. H 19 cm.

Ware: Fairly heavy ware. Very evenly shaped.

Decoration: Red ochre applied inside neck and three-quarters of the way down the outside of the vessel. Burnished.

No. 113

UCT 38.48. NGWAKETSE. Kanye, Bechuanaland Protectorate. I. Schapera.

Shape: Sub-spherical pot with short, straight, everted neck formed with well-defined point of inflection, rounded rim on tapered wall and rounded base. H 26 cm.

Ware: Well-shaped ware, heavy, fairly thick walled. Medium firing.

Decoration: Band of triangles outlined with lightly-incised lines and coloured blue (? carbon/ink). Red ochre applied and well burnished.

Use: Beer-pot (museum records).

No. 114

SAM 8731. NGWAKETSE. Lobatsi Station, Bechuanaland Protectorate. September 1962. (Made at Kanye.) South African Museum Expedition.

Shape: Pot with straight everted neck formed with well-defined point of inflection, cut rim and rounded base. H 30 cm.

Ware: Very heavy ware of medium thickness. Well fired. Well shaped, roughly finished. Small stones visible in the clay.

Decoration: Roughly executed band of ovals. Application of ochre and manganese. Burnished. Below ochre, shiny surface possibly due to the application of ox-fat before firing.

No. 115

UCT 38.49. NGWAKETSE. I. Schapera.

Shape: Pot with short, straight, everted neck formed with well-defined point of inflection, rounded rim and rounded base. H 14 cm.

Ware: Medium thick. Poor firing. Outer surface very smooth, inner surface very rough.

Decoration: Red ochre applied and burnished inside neck and on outer surface. Vessel burnished except for base.

No. 116

SAM 1168. NGWAKETSE. Kanye, Bechuanaland Protectorate. 1908. J. Drury.

Shape: Spherical pot with straight everted neck formed with well-defined point of inflection, cut rim on tapered wall and rounded base. H 17 cm.

Ware: Well-formed ware. Thick base decreasing towards mouth.

Decoration: Red ochre applied inside neck and three-quarters down outer surface. Burnished.

No. 117

UCT 36.8. MANGWATO. I. Shapera.

Shape: Shallow incurved bowl with thickened rim and flattened base. H 7.5 cm.

Ware: Very well-shaped pot of medium thickness and weight. Smooth, matt finish. Gritty clay. Brown with smoky patches.

Decoration: Neat honeycomb pattern stamped along rim and in two places below it.

No. 118

UCT 35.128. MANGWATO. I. Schapera.

Shape: Narrow-mouthed sub-spherical pot with rounded rim and rounded base. H 20.5 cm.

Ware: Thick heavy ware. Well shaped. Poor firing.

Decoration: Red ochre applied and burnished with vertical strokes.

No. 119

BWYO 2048. MANGWATO. Serowe, Bechuanaland Protectorate. N. Jones, to whom it was given by the wife of Chief Khama.

Shape: Sub-spherical pot with short, curved, everted neck formed with poorly-defined point of inflection, rounded rim and rounded base. H 25.5 cm.

Decoration: Incised design. Graphite and ochre applied and burnished.

No. 120

SAM 8757. MANGWATO. Ratholo, Bechuanaland Protectorate. September 1962. South African Museum Expedition.

Shape: Very large pot with short, curved neck, everted, formed with poorly-defined point of inflection, rounded rim and rounded base. H 41 cm.

Ware: Very heavy, thick ware. Well formed. Well fired. Buff with smoky patches. Smoothed inside and outside.

Decoration: Very lightly burnished. Smearred with beer scum inside.

Name: *pitsa* (seller—museum records).

No. 121

UCT 35.28. MANGWATO. I. Schapera.

Shape: Inverted bag-shaped pot with short, everted (compound) neck formed with poorly-defined point of inflection, rounded rim and rounded base. H 28 cm.

Ware: Very light, thin-walled ware. Well fired. Deep orange.

Decoration: Poorly executed. Signs of incised lines outlining black design around upper section of the vessel.

Use: Carrying water (museum records).

No. 122

UCT 35.25. MANGWATO. I. Schapera.

Shape: Pot with carination at widest diameter, with short, everted neck formed with well-defined point of inflection, rounded rim and rounded base. H 28 cm.

Ware: Very well-formed, thin-walled, light-weight ware. Very well fired. Dark orange.

Decoration: Poorly executed. Black designs very lightly outlined with incised lines. Ochre applied and burnished.

Use: Carrying water (museum records).

No. 123

COP G.6523. MANGWATO. Serowe, Bechuanaland Protectorate. Registered after 1961.

Shape: Sub-spherical pot with inward-sloping neck formed with poorly-defined point of inflection, cut rim and rounded base, with lid (No. 123a) H 17 cm.

Ware: Unevenly formed, poorly-made ware.

Decoration: Raised ribs at irregular intervals around the circumference of the vessel. Red ochre burnished.

No. 124

SAM 8734. KXALAXADI. Near Molepolole, Bechuanaland Protectorate. September 1962. South African Museum Expedition.

Shape: Spherical pot with short, straight, everted neck formed with well-defined point of inflection, rounded rim on tapered walls and rounded base. H 16.5 cm.

Ware: Well-shaped vessel of medium thickness. Fairly heavy ware. Very well fired. Natural fired colour buff with black patches.

Decoration: Very neatly incised design coloured with coloured enamel paints—yellow, white, black and red. Red ochre applied inside neck and on body of the vessel outside. Very well burnished.

Name: *sejana* (potter).

No. 125

SAM 8735. KXALAXADI. Molepolole, Bechuanaland Protectorate. September 1962. South African Museum Expedition.

Shape: Sub-spherical pot with short, straight, everted neck formed with well-defined point of inflection, rounded rim on tapered wall and rounded base. H 23.5 cm.

Ware: Well-formed, thick, heavy ware. Very well fired. Deep orange colour.

Decoration: Neatly incised design coloured with enamel paints. Red ochre applied and well burnished.

No. 126

SAM 8750. KALANGA. Serowe, Bechuanaland Protectorate. September 1962. South African Museum Expedition.

Shape: Large sub-spherical pot with short, curved, everted neck formed with well-defined point of inflection, rounded rim on tapered wall and rounded base. H 38.75 cm.

Ware: Well-shaped vessel of medium thickness and medium weight. Poor firing. Smoky patches both inside and outside.

Decoration: Red ochre applied and burnished both inside and outside.

No. 127

SAM 967. KALANGA. Serowe, Bechuanaland Protectorate. 1907. Blackbeard Brothers.

Shape: Spherical pot with short, curved, everted neck formed with well-defined point of inflection, rounded rim and rounded base. H 29.3 cm.

Ware: Well-shaped pottery of medium thickness. Light in weight. Well fired. Natural colour of fired clay deep orange.

Decoration: Band of finely incised triangles coloured with burnished graphite. Band of graphite around mouth. Ochre applied and burnished.

No. 128

SAM 8751. KALANGA. Serowe, Bechuanaland Protectorate. September 1962. South African Museum Expedition.

Shape: Small spherical pot with short, curved, everted neck formed with poorly-defined point of inflection, rounded rim and rounded base. H 16 cm.

Ware: Well-formed, thick, heavy ware. Very well fired.

Decoration: Two zigzag bands of graphite, lightly burnished on burnished ochre background.

No. 129

SAM 966. TSWANA ?KALANGA. Bechuanaland. 1907. Blackbeard Brothers.

Shape: Sub-spherical pot with everted neck formed with poorly-defined point of inflection, rounded rim on tapered wall and rounded base. H 27.5 cm.

Ware: Well-shaped, thin-walled, light-weight pottery. Very well fired. Red brown.

Decoration: Band of incised rectangles coloured with burnished graphite on background of burnished red ochre. Graphite applied both on inner and outer neck surface.

Name: *seyana* (museum records).

No. 130

SAM 8748. KGATLA. Mochudi, Bechuanaland Protectorate. September 1962. South African Museum Expedition.

Shape: Sub-carinated bowl with rounded rim thickened by decorative ridge, and flattened base. H 15.5 cm.

Ware: Well-shaped, thick-walled, heavy ware. Well fired.

Decoration: All-over pattern of raised moulded decorative knobs and ridges. Red/orange ochre applied inside and outside. Well burnished.

No. 131

UCT 61.35. KGATLA. I. Schapera.

Shape: Sub-carinated bowl with short, straight, everted neck formed with well-defined point of inflection, rounded rim and flattened base. H 13 cm.

Ware: Well-shaped, thick-walled, heavy ware. Poor firing.

Decoration: Black design (? clay) on red ochre background. Well burnished.

No. 132

UCT 32.28. KGATLA. Mochudi, Bechuanaland Protectorate. I. Schapera.

Shape: Sub-carinated bowl with short, straight, everted neck formed with well-defined point of inflection, rounded rim on tapered wall and rounded base. H 18 cm.

Ware: Medium thick pottery, fairly heavy in weight. Well shaped. Poor firing. Section of wall shows gritty clay.

Decoration: Red/orange ochre finish. Good burnish.

No. 133

UCT 32.29. KGATLA. Mochudi, Bechuanaland Protectorate. I. Schapera.

Shape: Deep incurved bowl with double sub-carination, short everted neck formed with well-defined point of inflection, rounded rim and flattened base. H 22.2 cm.

Ware: Thick, heavy ware. Well formed. Orange buff.

Decoration: Band of black material in trough between carinations. Burnished red ochre finish.

No. 134

UCT 61.E36. KGATLA. I. Schapera.

Shape: Shallow open-mouthed bowl with flattened thickened rim and projecting base. H 12.2 cm.

Ware: Thick-walled, heavy ware. Well shaped. Fairly well fired.

Decoration: Design in black material (? clay) on red ochre burnished background.

No. 135

WITS 32.Eg. KGATLA. Mochudi, Bechuanaland Protectorate. I. Schapera.

Shape: Pot with carination at widest diameter, which coincides with base of neck, everted neck, rounded rim and flattened base. H 28.3 cm.

Decoration: Decorative band in black (? clay) on red ochre background.

No. 136

SAM 5532. MALETE/TLOKWA. Ramoutsa, Bechuanaland Protectorate. September 1935. A. J. H. Goodwin.

Shape: Sub-carinated pot with straight everted neck formed with well-defined point of inflection, rounded rim on tapered wall and flattened base. H 26.8 cm.

Ware: Very well-shaped ware of medium thickness and weight. Well fired.

Decoration: Red oxide very well burnished applied over entire outer surface and inside neck.

No. 137

UCT 35.191. MALETE. Ramoutsa, Bechuanaland Protectorate. July 1935. Schapera and Goodwin.

Shape: Sub-carinated pot with everted neck formed with well-defined point of inflection, rounded rim on tapered wall and slightly flattened base. H 22.5 cm.

Ware: Well-shaped ware of medium thickness. Fairly well fired.

Decoration: Band of white colour applied in a crenulate line around sub-carination outlined with black (? clay). Red ochre applied inside neck and over entire outer surface.

Name: *sejana* (museum records).

No. 138

SAM 8796. KWENA BA MOGOPA. Bethanie, Rustenburg, Transvaal. 1936. Government Ethnologist. Presented to museum September 1962.

Shape: Small bowl with carination at widest diameter, straight everted neck formed with well-defined point of inflection, rounded rim and flattened base. H 11.8 cm.

Ware: Very well-shaped ware of medium thickness. Heavy ware.

Decoration: Applied brown colour. Very well burnished outer surface.

Name: *nkgwana* (museum records).

No. 139

UCT 35.197. TLOKWA. Gaberones, Bechuanaland Protectorate. I. Schapera and A. J. H. Goodwin.

Shape: Large sub-carinated pot with short everted neck formed with well-defined point of inflection, rounded rim on tapered wall and flattened base. H 37.3 cm.

Ware: Thick, heavy ware. Well shaped. Orange with black patches. Gritty clay. Brown inside cross-section of wall. Well fired.

Decoration: Decorative band in black (? clay) on burnished red ochre background. Thong around neck.

No. 140

SAM 2372. TSWANA. Dr. Way.

Shape: Wide-mouthed incurved bowl with everted neck formed with well-defined point of inflection, rounded rim and rounded base. H 11.5 cm.

Ware: Uneven ware of medium thickness. Medium firing.

Decoration: Stamped band and triangle design. Applied graphite and red ochre. Well burnished.

Use: Cooking (museum records).

Name: *pitsa* (museum records).

No. 141

SAM 4170. ? TSWANA. Cave at Marulakop, Zeerust, Transvaal. 1923. George Reid.

Shape: Small incurved bowl with short everted neck formed with poorly-defined point of inflection, cut rim and rounded base. H 12 cm.

Ware: Medium thick and heavy ware. Neatly shaped. Poor firing. Worn by use and weathering.

Decoration: Three lines of stamped rectangular impressions around upper section of vessel. Red ochre over three-quarters of outer surface, lightly burnished—now very poor.

No. 142

AFRIK 39.212. Maun, Ngamiland.

Shape: Inverted bag-shaped pot with everted neck formed with poorly-defined point of inflection, cut rim and rounded base. H 21.5 cm.

Decoration: Red ochre design on buff background, outlined with incised lines.

No. 143

SAM 5055. TSWANA. Ngami, Bechuanaland. 1927. Ross Frames.

Shape: Pot with carination at widest diameter, tall, curved, everted neck formed with well-defined point of inflection, cut rim and hollow-based pedestal base surrounding pointed base. H 31.6 cm.

Ware: Well-shaped ware of medium thickness and weight. Well fired. Orange buff.

Decoration: All-over design of incised triangles and bands coloured with red ochre and lightly burnished.

No. 144

BWYO 2018. TSWANA. Maun, Bechuanaland.

Shape: Spherical pot with tall, straight, upright neck formed with well-defined point of inflection, cut rim and rounded base. H 31 cm.

Decoration: Red ochre triangular design on buff ground.

No. 145

BWYO 2017. TSWANA. Maun, Bechuanaland.

Shape: Spherical pot with tall, curved, everted neck formed with well-defined point of inflection, cut rim and small projecting base. H 29.5 cm.

Decoration: Red ochre triangular design on buff ground.

No. 146

SAM 6159. TRANSVAAL SOTHO. Exchange Wits. 1940. Sekhukhuneland.

Shape: Pot lid with knob handle. H 12.5 cm.

Ware: Thick ware, heavy and poorly made.

Use: Pot lid (museum records).

Name: *marosi* (museum records).

No. 147

SAM 6589. SOTHO. Boomplaats, Lydenburg, Transvaal. 1946. Per Government Ethnologist.

Shape: Small incurved bowl with rounded rim and flattened base. H 9 cm.

Ware: Well-shaped ware of medium thickness. Heavy. Well fired to a brownish buff colour.

Decoration: Design outlined with grooved lines, row of stamped impressions made with small sharp stylus.

Name: *letswanyana* (Government Ethnologist).

No. 148

SAM 6587. SOTHO. Boomplaats, Lydenburg, northern Transvaal. 1946. Per Government Ethnologist.

Shape: Incurved bowl with rounded rim and rounded base. H 17.3 cm.

Ware: Well-shaped ware of medium thickness. Heavy. Well fired to a brownish buff colour.

Decoration: Band and triangle design outlined with grooved lines. Well-burnished graphite and red ochre.

Name: *letswana* (Government Ethnologist—museum records).

No. 149

B.M. 1933-1-9-3. PEDI. Jane Furze Hospital, Sekhukhuneland, Transvaal.

Shape: Incurved bowl with cut rim and rounded base. H 17.3 cm.

Ware: Well shaped.

Decoration: Incised design of triangles alternately cross-hatched and coloured with graphite. Red ochre burnished. Hatched areas filled with white material.

No. 150 and frontispiece No. 6

SAM 6578. SOTHO. Boomplaats, Lydenburg, Transvaal. 1946. Per Government Ethnologist.

Shape: Inverted bag-shaped bowl with short, curved, everted neck formed with poorly-defined point of inflection, rounded rim and slightly flattened base. H 20.4 cm.

Ware: Well-shaped ware of medium thickness. Heavy. Well fired to a brown buff colour.

Decoration: Grooved crenulate band and geometrical designs. Oval stamped impressions. Graphite and red ochre well burnished.

Name: *moëtana* (Government Ethnologist).

No. 151

UCT 61.E47. ? PEDI. Transvaal.

Shape: Spherical bowl with short, curved, everted neck formed with poorly-defined point of inflection, thickened rim and straight projecting base. H 12 cm.

Ware: Heavy, poorly formed ware.

Decoration: Rectangular stamped impressions forming band and triangle design, coloured with burnished graphite. Red ochre burnished over rest of outer surface.

No. 152

SAM 6576. SOTHO. Boomplaats, Lydenburg, northern Transvaal. 1946. Per Government Ethnologist.

Shape: Large, narrow-mouthed, bag-shaped pot with rounded rim and slightly flattened base. H 34.7 cm.

Ware: Well-shaped ware of medium thickness. Heavy. Well fired to a brown buff colour.

Decoration: Grooved band and triangle design. Coloured with well-burnished graphite and red ochre.

Name: *lexopa* (Government Ethnologist).

No. 153

B.M. 1933-1-9-5. PEDI. Jane Furze Hospital, Sekhukhuneland, Transvaal.

Shape: Barrel-shaped pot with cut rim and flattened base. H 17.9 cm.

Decoration: Designs outlined with incised lines coloured with graphite and red ochre. Very well burnished.

No. 154

AFRIK 58.1649. PEDI. Pietersburg, Transvaal.

Shape: Spherical pot with rounded rim and rounded base. H 22 cm.

Decoration: Decorated with triangles and bands outlined with incised lines and coloured alternately with ochre and graphite.

No. 155

AFRIK 59.2334A. PEDI. Sekhukhuneland, Transvaal.

Shape: Pot with carination at the widest diameter, thickened rim and flattened base. H 21 cm.

Decoration: Grooved bands and triangles. Incised cross-hatching. Coloured graphite and red ochre and burnished.

Use: Carrying water (museum records).

No. 156

SAM 6577. SOTHO. Boomplaats, Lydenburg, Transvaal. 1946. Per Government Ethnologist.

Shape: Large, inverted, bag-shaped pot with curved everted neck formed with poorly-defined point of inflection, rounded rim and rounded base. H 30.6 cm.

Ware: Well-shaped ware of medium thickness. Heavy. Well fired to a brown buff colour.

Decoration: Crenulate band and geometric designs outlined with wide grooved lines. Stamped impressions carried out with point of stylus pressed into clay at an angle to give oval impression deeper at one end than the other.

Name: *moëta* (Government Ethnologist).

No. 157

SAM 6579. SOTHO. Boomplaats, Lydenburg, Transvaal. 1946. Per Government Ethnologist.

Shape: Inverted bag-shaped pot with curved everted neck formed with poorly-defined point of inflection, rounded rim and rounded base. H 21·4 cm.

Ware: Well-shaped ware of medium thickness. Heavy. Well fired to a brown buff colour.

Decoration: Designs outlined with wide grooved lines. Coloured with graphite and red ochre. Very well burnished.

Name: *selepana* (Government Ethnologist).

No. 158

SAM 6580. SOTHO. Boomplaats, Lydenburg, Transvaal. 1946. Per Government Ethnologist.

Shape: Inverted bag-shaped pot with curved everted neck, formed with poorly-defined point of inflection, rounded rim and slightly flattened base. H 19·5 cm.

Ware: Well-shaped ware of medium thickness. Heavy. Well fired to a brown buff colour.

Decoration: Grooved design. Stamped impressions made with sharp stylus pressed unevenly into clay to give oval, deeper at one end than the other. Graphite and red ochre burnished.

Name: *sedibêlwana* (Government Ethnologist).

No. 159

SAM 8758. SWAZI made in PEDI tradition. Pokwani, Middleburg, Transvaal. September 1962. South African Museum Expedition.

Shape: Large sub-carinated pot with upright neck formed with poorly-defined point of inflection, rounded rim and slightly flattened base. H 36 cm.

Ware: Thick, heavy ware. Well formed. Very well fired. Orange buff. Outside surface smooth and burnished, inside evenly finished but with rough surface.

Decoration: Incised cross-hatching and hatching, and grooved crenulate lines. Graphite and red ochre applied. Base of vessel smeared with cow-dung.

Use: Carrying water (seller).

Name: *moêta* (seller).

No. 160

SAM 6036. SWAZI, made in PEDI tradition. Sekhukhuneland, Transvaal. 1939. Per D.C., Sekhukhuneland.

Shape: Spherical pot with short upright neck formed with poorly-defined point of inflection, rounded base and rounded rim. H 21·3 cm.

Ware: Very heavy ware with walls of medium thickness. Very well fired. Brown buff.

Decoration: Grooved band and triangles pattern. Stamped band of oval impressions around neck. Graphite and ochre burnished.

Name: *letsoua* (museum records).

No. 161

SAM 6138. SWAZI, made in PEDI tradition. Sekhukhuneland, Transvaal. 1939. Per D.C., Sekhukhuneland.

Shape: Wide-mouthed incurved bowl with short everted neck formed with poorly-defined point of inflection, cut rim and rounded base. H 15·9 cm.

Ware: Well-shaped ware of medium thickness and weight.

Decoration: Crenulate band outlined with three grooved lines coloured with burnished graphite. Band of stamped impressions. Red ochre burnished.

Use: Beer container (Venter, *in lit.* Sept. 1964).

Name: *moruwana* (museum records).

No. 162

SAM 8680. SWAZI, made in PEDI tradition. Leolo Mountains, Sekhukhuneland. September 1962. South African Museum Expedition.

Shape: Pot with short, curved, everted neck formed with poorly-defined point of inflection, rounded rim on tapered wall and rounded base. H 17·8 cm.

Ware: Well-shaped ware of medium thickness and weight. Fired buff.

Decoration: Stamped oval impressions and grooved crenulate design. Applied red ochre and graphite. Burnished.

Use: Container for water (Venter, in *lit.* Sept. 1964).

Name: *moëtana wa meetse* (ditto).

No. 163

SAM 8829. BAKONI. Lekgale's location, Pietersburg. Mr. Velcich.

Shape: Open-mouthed bowl, rounded rim and flattened base. Inside of vessel scored with grooved and incised lines to give a serrated surface. H 12 cm.

Ware: Heavy, thick-walled ware. Very well fired. Coarse clay. Brick orange biscuit with slightly grey centre.

Decoration: Graphite applied and lightly burnished around the rim.

Use: Grinding snuff (Mr. Velcich).

No. 164

BAKONI. Lekgale's location, Pietersburg. Bantu Administration Department Collection, Pretoria, Mr. Velcich.

Shape: Beaker pot with thickened rim and flattened base. H 19 cm.

Decoration: Decorated with incised lines, graphite and ochre.

Use: Drinking (Mr. Velcich).

Name: *tshomela* (Mr. Velcich).

No. 165

SAM 8826. LOBEDU. Medingen, Pietersburg, Transvaal. 1936. Government Ethnologist. Presented to museum September 1962.

Shape: Large spherical pot with very short upright neck formed with well-defined point of inflection, rounded rim and rounded base. H 26 cm.

Ware: Medium thick-walled pottery. Fairly heavy. Beautifully shaped and finished.

Decoration: Designs outlined with rectangular stamped impressions. Outlines whitened. Red ochre and graphite, very well burnished.

No. 166

SAM 8796. LOBEDU. Medingen, Pietersburg, Transvaal. 1936. Government Ethnologist. Presented to museum September 1962.

Shape: Sub-spherical pot with very short upright neck formed with well-defined point of inflection, thickened rim and flattened base. H 18 cm.

Ware: Beautifully shaped and decorated ware of medium thickness. Heavy. Brown orange buff.

Decoration: Decorated with designs outlined with rectangular stamped impressions. These lines are whitened and the designs themselves coloured either with graphite or ochre and very well burnished.

No. 167 and frontispiece No. 9

SAM 8799. LOBEDU. Medingen, Pietersburg, Transvaal. 1936. Government Ethnologist. Presented September 1962.

Shape: Pot with carination at the widest diameter, short upright neck formed with well-defined point of inflection, rounded rim and rounded base. H 14 cm.

Ware: Beautifully formed and decorated ware of medium thickness and weight. Well fired. Brown orange buff.

Decoration: Designs outlined with stamped rectangular impressions. Graphite, red ochre and a white material applied. Well burnished.

No. 168

SAM 8800. LOBEDU. Medingen, Pietersburg, Transvaal. 1936. Government Ethnologist. Presented September 1962.

Shape: Incurved bowl with thickened rim and flattened base. H 12.8 cm. (sub-carinated).

Ware: Beautifully made, medium thick, heavy ware. Clear deep orange red. Fairly well fired.

Decoration: Neatly decorated with stamped impressions. Red ochre, graphite and white material applied. Lightly burnished.

No. 169

UCT. 38.83. LOBEDU. Northern Transvaal Lowveld. Krige.

Shape: Pot with thickened rim and rounded base. H 20 cm.

Ware: Beautifully shaped ware with walls of medium thickness. Light in weight. Medium firing. Mottled orange, brown and black. Burnished surface.

Decoration: Decorated with design outlined with stamped lines, coloured with graphite and ochre and well burnished. White material rubbed into stamped impressions. Star design on the base of vessel is said to be modern (No. 169a).

Use: For serving beer (Krige—museum records).

Name: *ledzomelo*, *letjomelo* or *thukwana* (Krige—museum records).

No. 170

SAM 8684. LOBEDU. Modjadji's place, Duiwelskloof, Transvaal. September 1962. South African Museum Expedition.

Shape: Small spherical pot with thickened rim and rounded base. H 8 cm.

Ware: Well-shaped ware of medium thickness. Heavy for size of vessel. Well fired. Brown-orange buff with smoky patches.

Decoration: Grooved lines. Coloured with graphite and red ochre. Lightly burnished.

No. 171

UCT 38.87. LOBEDU. Northern Transvaal Lowveld. Krige.

Shape: Incurred bowl with thickened rim and small pedestal base. H 12 cm. Grooved lines criss-crossed inside vessel to give serrated surface.

Ware: Thick-walled, light-weight ware. Poor firing. Light brown buff with smoky patches.

Decoration: Band of burnished graphite on the outer surface round the rim.

Use: Grinding tobacco. The leaves are placed in the pot and a stick about a yard long and $1\frac{1}{2}$ inches in diameter is used as a pestle (Krige—museum records).

Name: *khitsikiyo* (Krige—museum records)

No. 172

UCT 38.88. LOBEDU. Northern Transvaal Lowveld. Krige.

Shape: Small bag-shaped pot with thickened rim and rounded base. H 12.2 cm.

Ware: Well-shaped ware of medium thickness and weight. Well fired.

Decoration: Designs outlined with grooved and incised lines. One band of cross-hatching. Graphite and red ochre applied and burnished. Ochre appears to be applied inside vessel.

Use: Serving beer to guests—a Shangaan custom (Krige—museum records).

Name: *letjomelo* (Krige—museum records).

No. 173

UCT 38.86. LOBEDU. Northern Transvaal Lowveld. Krige.

Shape: Incurred bowl with thickened rim and rounded base. H 15.5 cm.

Ware: Ware of medium thickness and weight. Fair firing. Brown buff with smoky patches especially inside.

Decoration: Band of roughly executed deeply incised cross-hatching below a band of burnished graphite, 3.5 cm. deep.

Use: Small cooking-pot for porridge etc. (Krige—museum records).

Name: *khepitjana* (Krige—museum records).

No. 174

UCT 38.82. LOBEDU. Northern Transvaal Lowveld. Krige.

Shape: Spherical pot with thickened rim and rounded base. H 20.5 cm.

Ware: Medium thickness and weight. Well shaped. Well fired. Orange buff.

Decoration: Decorated with band and triangle design with grooved lines and coloured with graphite and red ochre. Very well burnished.

Use: For serving beer (Krige—museum records).

Name: *thukwana* (Krige—museum records).

No. 175

TVL 61.141. LOBEDU. Duiwelskloof, northern Transvaal.

Shape: Spherical pot with thickened rim and rounded base. H 17.5 cm.

Decoration: Design outlined with incised lines. Red ochre and graphite coloured. Band of stamped impressions and band of cross-hatching.

Use: To serve strong beer to guests—also other beer (Krige—museum records).

Name: *thukwana* (Krige—museum records).

No. 176

UCT 38.89. LOBEDU. Northern Transvaal Lowveld. Krige.

Shape: Large open-mouthed bowl with rounded rim and rounded base. H 22.5 cm.

Ware: Very well-formed, evenly finished ware. Medium thickness. Fairly well fired. Burnished inside and out.

Use: To catch beer when it is squeezed out of beer-strainer (Krige—museum records).

Name: *lebêta* (Krige—museum records).

No. 177

UCT 38.84. LOBEDU. Northern Transvaal Lowveld. Krige.

Shape: Small open-mouthed bowl with thickened rim and rounded base. H 8.7 cm.

Ware: Thick-walled ware of medium weight. Not very well finished. Medium firing.

Decoration: Poorly applied graphite inside and out. Better burnish inside.

Use: For serving relish—also as a cup for drinking marula cider (Krige—museum records).

Name: *khiritswana* (Krige—museum records).

No. 178

SAM 8804. LOBEDU. Medingen, Pietersburg, Transvaal. 1936. Government Ethnologist. Presented September 1962.

Shape: Small open-mouthed bowl, thickened rim and rounded base. H 8.5 cm.

Decoration: Outer surface burnished graphite with band of cross-hatching below band of burnished red ochre.

Use: Eating relish (Government Ethnologist).

No. 179

UCT 38.80. LOBEDU. Northern Transvaal Lowveld. Krige.

Shape: Open-mouthed bowl with thickened rim and rounded base. H 11 cm. (lid to No. 174).

Ware: Well-shaped ware of medium thickness and weight. Mottled orange, brown and black.

Decoration: Band of burnished graphite either side of the rim.

Use: Lid, if used for cooking pumpkins or green mealies. Used itself as pot for *moroho* (relish) to be eaten with porridge. Mainly nuts and various kinds of edible ants and grasshoppers are roasted in this (Krige—museum records).

Name: *morifi* (Krige—museum records).

No. 180

UCT 38.90. LOBEDU. Northern Transvaal Lowveld. Krige.

Shape: Open-mouthed bowl with thickened rim and rounded base. H 10.5 cm.

Ware: Well-formed, medium thick ware. Light weight. Medium firing. Gritty clay. Deep red brown.

Decoration: Band of grooved patterning below rim on outer surface. Well-burnished graphite inside and outside.

Use: Washing (Krige—museum records).

Name: *lesabelo* (Krige—museum records).

No. 181

SAM 8697. HANANWA. Leipzig, Blauwberg, Transvaal. September 1962. South African Museum Expedition.

Shape: Large pot with upright neck formed with well-defined point of inflection, rounded rim and rounded base. H 31 cm.

Ware: Thick-walled, heavy ware. Well fired. Flakes of mica in clay. Light brownish orange. Matt finish except where decorated.

Decoration: Grooved lines outlining design of bands and arcs. Graphite, ochre and white material.

No. 182

SAM 8698. HANANWA. Leipzig, Blauwberg, Transvaal. September 1962. South African Museum Expedition.

Shape: Open-mouthed bowl with round rim and flattened base. H 12.2 cm.

Ware: Thick-walled, heavy ware. Poorly fired. Mica flakes in clay.

Decoration: Band of cross-hatching on outside filled with white material. Roughly burnished graphite.

Use: Wash-basin (potter).

Name: *lešapêlo* (potter).

No. 183

TVL 61.96. HANANWA. Blauwberg, Transvaal.

Shape: Open-mouthed bowl with round rim and flattened base. H 7.5 cm.

Ware: Thick-walled ware.

Decoration: Band of incised cross-hatching below rim on outside. Coloured with burnished graphite.

Use: Serving vegetables and meat (museum records).

Name: *thiswana* (museum records).

No. 184

TVL 61.95. HANANWA. Blauwberg, Transvaal.

Shape: Open-mouthed bowl with cut rim and rounded base. H 10 cm.

Ware: Fairly thick.

Decoration: Incised cross-hatched band around mouth. Band of ochre. Rest of bowl, inside and out, coloured with burnished graphite.

Use: Wash-basin (museum records).

Name: *lefiso* (museum records).

No. 185

TVL 61.97. HANANWA. Blauwberg, Transvaal.

Shape: Incurved bowl with thickened rim and rounded base. H 12.5 cm.

Ware: Blackened by use.

Decoration: One incised line.

Use: Cooking meat and vegetables for six people (museum records).

Name: *pitsdina* (museum records).

No. 186

TVL 61.98. HANANWA. Blauwberg, Transvaal.

Shape: Large, inverted, bag-shaped pot with slight inward-sloping neck formed with poorly-defined point of inflection, rounded rim and rounded base. H 26.5 cm.

Decoration: Grooved lines in bands, arcs and cross-hatching. Stamped impressions. White material in lines and stamped impressions.

Use: Beer-pot for storing and serving (museum records).

Name: *sehukwana* (museum records).

No. 187

SAM 4993. KWENA/MOLETSE. Chief Moloto's people. Pietersburg, Transvaal. Ross Frames.

Shape: Spherical pot with upright neck formed with well-defined point of inflection, rounded rim and rounded base. H 22 cm.

Ware: Heavy-weight, fairly thick-walled ware. Fired brown buff.

Decoration: Band of stamped decoration around neck. Crenulate band of stamped impressions. Application graphite and ochre, burnished.

No. 188

SAM 4993. KWENA/MOLETSE. Chief Moloto, Pietersburg, northern Transvaal. Ross Frames.

Shape: Inverted bag-shaped pot with upright neck, thickened rim and rounded base. H 11.5 cm.

Ware: Very thick-walled ware. Medium firing. Brownish colour.

Decoration: Grooved bands and arcs. Stamped band below rim filled with white colour. Graphite and red ochre very lightly burnished.

Use: Beer-pot (museum records).

No. 189

SAM 8132. Location cave, Potgietersrust, Transvaal. 1959. B. Maguire.

Shape: Spherical bowl with curved everted neck formed with well-defined point of inflection, rounded rim and rounded base. H 16 cm.

Ware: Heavy, thick-walled ware. Walls decrease in thickness from base to rim.

No. 190

SAM 8128. Koppie cave, 'Holmsleigh', Potgietersrust. August 1959. J. Rudner.

Shape: Deep open-mouthed bowl with cut rim and rounded base. H 16 cm.

Ware: Very heavy, well-shaped ware. Coarse clay. Very weathered.

No. 191

SAM 8130. Waterfall cave, 'Amatola', Potgietersrust. August 1959. J. Rudner.

Shape: Inverted bag-shaped pot with thickened rim and rounded base. H 20.7 cm.

Ware: Of medium thickness and weight. Section of biscuit shows orange, white and black clay from outside to inside.

Decoration: Pot is black with very light burnish and a row of notched stamped impressions below the rim.

No. 192

SAM 8132. Location cave, Potgietersrust. 1959. B. Maguire.

Shape: Incurved bowl with rounded rim on tapered wall, and rounded base. H 16.2 cm.

Ware: Thickness of pottery decreases rapidly above the line of decoration giving impression of a neck in the drawing, actually this is merely due to decrease in thickness.

Decoration: Line of notched stamped decoration below grooved line.

No. 193

SAM 8135. Location cave, Potgietersrust. 1959. B. Maguire.

Shape: Incurved bowl with rounded rim on tapered wall and rounded base. H 11.2 cm.

Ware: Thick-walled, heavy ware. Very weathered.

Decoration: Zigzag dotted lines.

No. 194

SAM 8133. Location cave, Potgietersrust, Transvaal, 1959. B. Maguire.

Shape: Sherd of pot lid with knob.

Ware: Roughly formed, heavy ware.

No. 195

SAM 8134. Location cave, Potgietersrust, Transvaal. 1959. B. Maguire.

Shape: Very small open-mouthed bowl with rounded rim and rounded base. H 5 cm.

Ware: Very weathered. Heavy for size of vessel. Heavy base, decreasing towards rim.

Decoration: Faint stamped impression in band below rim.

No. 196

SAM 8132. Location cave, Potgietersrust, Transvaal. 1959. B. Maguire.

Shape: Open-mouthed bowl with rounded rim on tapered wall and rounded base. H 9.5 cm.

Ware: Heavy, coarse ware. Thick at base, decreasing towards the rim.

Decoration: Band of stamped decoration leaving a zigzag pattern unstamped.

No. 197

SAM 8131. River bed, Blieden's Farm, Potgietersrust, Transvaal. Mr. Blieden.

Shape: Open-mouthed bowl with rounded rim and rounded base. H 10.3 cm.

Ware: Thick-walled ware. Thick base, walls decrease in thickness towards the rim.

Decoration: Deep stamped grooves in design below rim. Below this and inside vessel signs of burnished graphite.

No. 198

SAM 4991. SOTHO. Pietersburg, northern Transvaal.

Shape: Tall bag-shaped beaker with thickened rim and short pedestal base. H 18 cm.

Ware: Thin light-weight ware. Well shaped and fired. Fired a light buff. Section of wall shows a black centre to biscuit.

Decoration: Band and triangle design outlined with very deeply incised lines which appear to have been done after firing. Red ochre coloured triangles. Horizontal band coloured brown.

No. 199

SAM 4994. SOTHO. Pietersburg, northern Transvaal. Ross Frames.

Shape: Wide-mouthed bowl with sub-carination at the widest diameter, which coincides with base of neck, upright neck, cut rim and rounded base with small hole at the apex of the base, and four legs. H 15.3 cm.

Ware: Well-shaped ware of medium thickness and light weight. Well fired. Flakes of muscovite mica in clay.

Decoration: No longer very clear since pot is covered with whitish deposit. Grooved bands filled with graphite and red ochre, one band stamped impressions and band of triangles coloured with burnished graphite just visible.

No. 200

SAM 8129. Koppie cave, 'Holmsleigh', Potgietersrust, Transvaal. August 1959. J. Rudner.

Shape: Large spherical pot with rounded rim and rounded base. H 31.5 cm.

Ware: Roughly finished, heavy pottery. Brownish red with large area of smoky black.
Decoration: Two rows stamped impressions made with pointed stylus around the mouth.

No. 201

UCT 29.60. VENDA. Northern Transvaal. Stayt Collection.
Shape: Spherical pot with slightly thickened rim and rounded base. H 16.5 cm.
Ware: Medium thick ware of medium weight. Fair firing. Deep orangy red.
Decoration: Grooved line above line of stamped impressions made with the end of a grass stalk. Graphite lightly burnished. Poorly executed.
Use: Cooking vegetables (Van der Lith, 1960).
Name: *tshidudu* (*ndudu*) (Van der Lith, 1960).

No. 202

UCT 37.31. VENDA. Mphefu's kraal, Nzhelele, Louis Trichardt, Transvaal.
Shape: Spherical pot with thickened rim and rounded base. H 17.5 cm.
Ware: Thick-walled ware. Heavy. Poor firing.
Decoration: Band of arc designs outlined with incised lines. Roughly decorated with graphite and ochre. Burnished surface.
Name: *mchuvhelo* (museum records).

No. 203

SAM 8694. VENDA. Sinthumule's location, Louis Trichardt, Transvaal. September 1962. South African Museum Expedition.
Shape: Spherical pot with very short upright neck, rounded rim and slightly flattened base. H 16.5 cm.
Ware: Well-shaped ware of medium thickness and weight. Very well fired. Brownish buff.
Decoration: Neatly decorated with bands and arcs outlined with incised lines and coloured with graphite, on a red ochre background.

No. 204

SAM 8830. VENDA. Louis Trichardt, Transvaal. Mr. Velcich, Bantu Affairs Department, Pretoria.
Shape: Sub-spherical pot with thickened rim and rounded base. H 14 cm.
Ware: Medium thick-walled, fairly heavy ware. Poor firing.
Decoration: Grooved and incised lines outlining band and arc design. Maroon colour—? paint. Band of cross-hatching.
Name: *lefhsiswana* (Sotho) (Velcich—museum records).

No. 205

SAM 8685. VENDA. Chief Rasengani, Sibasa, Transvaal. September 1962. South African Museum Expedition.
Shape: Spherical pot with thickened rim and flattened base. H 17 cm.
Ware: Well-shaped ware of medium thickness. Heavy base. Medium firing.
Decoration: Neatly decorated with grooved lines outlining bands and triangles. Ochre and graphite applied and burnished.
Use: Beer container (Chief Rasengani).
Name: *tshibvubelo* (Chief Rasengani).

No. 206

UCT 37.32. VENDA. Mphefu's kraal, Nzhelele, Louis Trichardt, Transvaal.
Shape: Incurved bowl with thickened rim and rounded base. H 13.5 cm.
Ware: Heavy ware. Roughly formed. Poor firing. Orangy buff. Blackened by use on outside.
Decoration: Five rows of stamped decoration.
Use: ? Cooking vegetables (museum records).
Name: *tshidudu* (museum records).

No. 207

UCT 37.34. VENDA. Nzhelele, Louis Trichardt, Transvaal.
Shape: Incurved bowl with thickened rim and rounded base. H 15.5 cm.
Ware: Medium thick ware, fairly heavy. Poor firing. Blackened outside by use.
Decoration: Two incised lines around widest diameter.
Use: Pot in which milk is kept to become sour (museum records).
Name: *tshingo* (museum records).

No. 208

TVL 35.688. VENDA. Mphaphuli, Sibasa, Transvaal.

Shape: Large pot with two mouths. Thickened rims and rounded base. H approximately 30 cm.

Ware: Fairly thin smooth ware.

Decoration: Band and triangles design outlined with incised lines. Coloured with graphite and red ochre.

Use: Said to be used as beer-pot by chief so that he does not drink from same place as those with whom he shares the beer (museum records).

Name: *mhwuhelo* (museum records).

No. 209

AFRIK 59.2322A. VENDA. Jacques.

Shape: Open-mouthed bowl with cut rim and rounded base. H 12.5 cm.

Decoration: Band and triangle design outlined with incised lines, filled with white coloured material. Band of cross-hatching around rim outside. Inside of bowl burnished graphite.

Use: For grinding millet (museum records). This is more likely to be a wash-basin for men—*sambelo*.

No. 210

AFRIK 60.1628. VENDA. Phiphidi Falls, Zoutpansberg. 1959. Dr. A. J. Clement.

Shape: Open-mouthed bowl with thickened rim, rounded base and four legs. H 13.3 cm.

Decoration: Both inside and outside decorated with geometric designs coloured with graphite and ochre. Grooved lines and hatched bands.

No. 211

AFRIK 58.1650B. VENDA. Lent by Mrs. Buble.

Shape: Open-mouthed bowl with thickened rim and slightly flattened base. H 11 cm.

Decoration: Outside decorated with designs outlined with grooved lines patterned with cross-hatching over which a white material has been rubbed. Graphite and ochre colour designs. Inside of bowl well-burnished graphite.

No. 212

TVL 61.172. VENDA. Mphefu's, Louis Trichardt, Transvaal.

Shape: Bag-shaped sub-carinated pot with everted neck formed with well-defined point of inflection, rounded rim and rounded base. H 15.5 cm.

Ware: Fairly thick pottery.

Decoration: Arc and triangle design outlined with incised lines and coloured with graphite and ochre. Surface burnished.

Use: Drinking beer (museum records).

Name: *dzhomela* (museum records).

No. 213

BWYO 2032. LEMBA, made for VENDA. Mphefu's, Zoutpansberg. Collected by N. Jones.

Shape: Large spherical pot with thickened rim and slightly flattened base. H 36 cm.

Decoration: Band and triangle design outlined with incised lines and coloured with graphite and ochre. Burnished.

No. 214

TVL 61.173. VENDA. Mphefu's, Louis Trichardt.

Shape: Spherical pot with upright neck formed with poorly-defined point of inflection, rounded rim and rounded base. H 23.5 cm.

Decoration: Band and triangle design outlined with wide grooved lines. Coloured with ochre and graphite.

Use: Preparing sour porridge before cooking (museum records).

Name: *mhwuhelo* (*mhwuhelo*) (museum records).

No. 215

BWYO 2033. LEMBA. Mphefu's, Zoutpansberg. Collected by N. Jones.

Shape: Large spherical pot with thickened rim and rounded base. H 32.5 cm.

Decoration: Band and triangle design outlined with grooved lines and coloured with graphite and ochre.

No. 216

AFRIK 60.1629. VENDA. Phiphidi Falls, Zoutpansberg. 1959.

Shape: Pot with double bowl ('calabash shaped') with thickened rim and rounded base. H 28 cm.

Decoration: Band and triangle design outlined with incised lines and coloured with graphite and ochre.

No. 217

UCT 37.18. VENDA. Mphefu, Nzhelele, Louis Trichardt, Transvaal.

Shape: Open-mouthed bowl with thickened rim and rounded base. H 13 cm.

Ware: Heavy, fairly thick walled ware. Roughly made. Poor firing.

Decoration: Grooved cross-hatched band around the mouth of the bowl. Outer surface burnished red ochre, also inside mouth of bowl.

Use: Wash-basin (Van Warmelo, 1936).

Name: *sambelo* (museum records).

No. 218 and frontispiece No. 7

SAM 8695. VENDA. Sinthumule's location, Louis Trichardt. September 1962. South African Museum Expedition.

Shape: Beaker with double bowl ('calabash-shaped') thickened rim and flattened base. H 15 cm.

Ware: Fairly well-formed ware of medium thickness. Very well fired. Network of surface cracking.

Decoration: Coloured with red ochre and graphite and burnished.

Use: Drinking vessel (seller).

Name: *dzhomela* (seller).

No. 219

UCT 37.33. VENDA. Mphefu, Nzhelele, Louis Trichardt. Lestrade.

Shape: Incurved bowl with short upright neck formed with poorly-defined point of inflection, rounded rim and rounded base. H 12.5 cm.

Ware: Unfired. Coarse clay of a green/yellow colour. Thick and heavy. Burnished inside and outside.

Decoration: Band of burnished graphite below rim. Band of incised hatching between two grooved lines below this.

Name: *kududu* (museum records).

No. 220

UCT 37.30. VENDA. Mphefu, Nzhelele, Louis Trichardt. Lestrade.

Shape: Small spherical pot with thickened rim and rounded base. H 11.7 cm.

Ware: Well-shaped ware of medium thickness and weight. Poor firing.

Decoration: None. Blackened by use.

Use: 'Earthenware drinking mug of Tonga manufacture' (Van Warmelo, 1936).

Name: *dzhomela* (museum records).

No. 221

UCT 29.59. VENDA. Northern Transvaal. Stayt Collection.

Shape: Small open-mouthed bowl with thickened rim and slightly flattened base. H 10.5 cm. Serrated inner surface made by cross-hatching grooved lines.

Ware: Well-formed, thin-walled, light-weight ware.

Decoration: One lightly grooved line.

No. 222

SAM 8696. VENDA. Sinthumule's location, Louis Trichardt. September 1962. South African Museum Expedition.

Shape: Open-mouthed bowl with flattened base and slightly thickened rim. H 10 cm.

Ware: Very well-shaped ware of medium thickness and weight. Very well fired.

Decoration: Coloured black with graphite inside and outside. Well burnished. Upper rim coloured with ochre.

No. 223

UCT 37.35. Mphefu, Nzhelele, Louis Trichardt. Lestrade.

Shape: Small open-mouthed bowl with flattened rim on tapered wall and rounded base. H 8 cm.

Ware: Heavy thick ware. Unfired.

Decoration: Outside burnished graphite. Inside red ochre design on burnished graphite background.

Use: Serving vegetables to men (Van der Lith, 1960).

Name: *ndongwana* (museum records).

No. 224

SAM 8693. VENDA. Sinthumule's location, Louis Trichardt. September 1962. South African Museum Expedition.

Shape: Open-mouthed bowl with rounded rim and rounded base. H 12 cm.

Ware: Thick-walled, heavy ware. Fair firing. Orangy brown, even, well-shaped ware.

Decoration: On the outside a band of burnished graphite below the mouth, below which a second band, roughly the same width of burnished red ochre. Inside an incised asymmetrical cross coloured with graphite on a burnished ochre background.

No. 225

TVL 61.46. VENDA. Mphefu, Nzhelele, Louis Trichardt.

Shape: Small open-mouthed bowl with rounded rim and rounded base. H 7 cm.

Ware: Fairly thick ware.

Decoration: Outside surface coloured with burnished ochre except for a narrow band of graphite around the mouth. Inside entirely burnished graphite.

Use: For serving meat and vegetables or drinking marula beer (museum records).

Name: *seriswana* (Sotho)/*tshidongo* (Venda) (museum records).

No. 226

BWYO 2029. LEMBA. Belingwe, Rhodesia. N. Jones.

Shape: Pot with upright neck formed with poorly defined point of inflection, rounded rim and dimple base. H 30 cm.

Decoration: Roughly grooved decoration at base of neck.

No. 227

UCT 37.29. LEMBA. Lemana Mission, Transvaal. Lestrade.

Shape: Sub-carinated pot with thickened rim and rounded base. H 14 cm.

Ware: Well-shaped ware of medium thickness and weight. Very well fired. Orangy brown. Network of surface cracks. Many irregularities in clay.

Decoration: Grooved and stamped design.

No. 228

BWYO 2047. LEMBA, used by VENDA. Mphephu, Zoutpansberg. N. Jones.

Shape: Pot with upright neck formed with well-defined point of inflection, thickened rim and slightly flattened base. H 21.5 cm.

Decoration: Grooved and stamped band and triangle design. Application of graphite and ochre. Burnished.

No. 229

BWYO 2029. LEMBA. Belingwe district, Rhodesia. N. Jones.

Shape: Bag-shaped pot with thickened rim and rounded base. H 18.6 cm.

Decoration: Grooved and stamped designs, coloured with burnished graphite and burnished red ochre.

No. 230

BWYO 2031. LEMBA. Belingwe, Rhodesia. N. Jones.

Shape: Open-mouthed bowl with slightly thickened rim and rounded base. H 9.5 cm.

Decoration: Band of hatched grooved lines coloured with a white material. Red ochre and graphite applied and burnished. Inside of vessel decorated with burnished ochre band on a graphite burnished background.

No. 231

BWYO 5079. LEMBA. Belingwe Reserve, Rubabvu Mission School, Rhodesia. Von Sicard, 1949.

Shape: Small incurved bowl with rounded edge and rounded base. H 9 cm. Inside of bowl divided into two sections with clay partition.

Decoration: Outer surface decorated with incised triangles and band of widely spaced cross-hatching. Coloured with graphite and ochre. Burnished.

Use: Relish pot—modern but in traditional design (museum records).

No. 232

SAM 8690. LEMBA. Sibasa, Mphego's ward, Transvaal. September 1962. South African Museum Expedition.

Shape: Large open-mouthed bowl, with rounded rim and rounded base. H 21 cm.

Ware: Heavy even-walled ware. Well fired. Deep red with smoky patches. Serrated inner surface produced by cross-hatching deeply grooved lines.

Use: For grinding monkey nuts (seller—museum records).

Name: *mugurudu* (seller—museum records).

No. 233

SAM 8805. LEMBA. Sibasa, Transvaal. 1936 Government Ethnologist. Presented to museum September 1962.

Shape: Small open-mouthed bowl, rounded rim, slightly thickened inside, and rounded base. H 8 cm.

Ware: Well-shaped medium-thick pottery. Fairly heavy.

Decoration: Band of grooved cross-hatching filled with white material on outer surface. Below this band of burnished ochre outlined with incised lines. Burnished graphite over inside and rest of outer surface.

Name: *ndongwana* (museum records).

No. 234

UCT 39.1. LEMBA. Lestrade.

Shape: Pot with thickened rim and rounded base. H 19.5 cm.

Ware: Very heavy-weight ware of medium thickness. Poor firing.

Decoration: Incised bands and triangles, the latter being diagonally hatched. Band of stamped impressions. Pot coloured with burnished graphite and red ochre. Poor standard of decoration.

No. 235

SAM 8802. LEMBA. Tshimbupfe, Sibasa, Transvaal. Government Ethnologist. Presented to museum in September 1962.

Shape: Spherical pot with rounded rim and slightly flattened base. H 14 cm.

Ware: Well-shaped, thin-walled, light-weight ware. Very well fired. Deep red orange.

Decoration: Incised designs coloured alternately with graphite and red ochre.

Use: Drinking from (Van Warmelo, 1935).

Name: *dzhomela* (museum records).

No. 236

SAM 8691. LEMBA. Mphego's ward, Sibasa, Transvaal. September 1962. South African Museum Expedition.

Shape: Small spherical pot with upright neck formed with poorly-defined point of inflection, rounded rim and rounded base. H 13.5 cm.

Ware: Medium heavy ware with walls of medium thickness. Very well fired. Dark brown buff.

Decoration: Band of burnished graphite below mouth bounded by one incised line and two rows of stamped impressions.

Name: *tshidudu* (seller).

No. 237 and frontispiece No. 8

SAM 8801. LEMBA. Tshimbupfe, Sibasa, Transvaal. 1936. Government Ethnologist. Presented September 1962.

Shape: Spherical pot with slightly thickened rim and flattened base. H 19 cm.

Ware: Beautifully formed, thin-walled, light-weight ware. Very well fired.

Decoration: Neatly decorated with grooved band and triangles design. Coloured with graphite and ochre and well burnished.

Name: *mvuwhelwana* (Government Ethnologist).

No. 238

SAM 8942. CHOPI. Makupulane, Sul do Save, Mozambique. June 1963. South African Museum Expedition.

Shape: Pot with everted neck formed with well-defined point of inflection, rounded rim and rounded base. H 19.8 cm.

Ware: Crudely shaped, uneven ware. Very well fired. Very light ash colour with light orange tinge and smoky patches.

Decoration: Crude pattern of short grooved lines below the neck.

Name: *shikadjana* (seller).

No. 239

TVL 6835. LENGE. Maseyeni, Sul do Save, Mozambique. 1924.

Shape: Pot with upright neck formed with poorly-defined point of inflection, rounded rim and rounded base. H 15.4 cm.

Ware: Brown with black patches.

Name: *djameia* (museum records).

No. 240

TVL 6898. LENGE. Maseyeni, Sul do Save, Mozambique. 1924.

Shape: Open-mouthed bowl with cut rim and rounded base. H 9 cm.

Ware: Fairly thick brown ware with good burnish.

Use: Food-bowl (museum records).

No. 241

SAM 8768. BITONGA. Inhambane Market, Sul do Save, Mozambique. September 1962. South African Museum Expedition.

Shape: Large open-mouthed bowl with flattened thickened rim and rounded base. H. 18.5 cm.

Ware: Roughly finished ware of medium thickness. Fairly heavy. Very well fired.

Decoration: Red colour applied outside and on rim.

Use: Cooking (seller).

Name: *tinzalo* (seller).

No. 242

SAM 8775. BITONGA. Maxixe Market, Sul do Save, Mozambique. September 1962. South African Museum Expedition.

Shape: Bowl with carination at widest diameter with everted neck formed with well-defined point of inflection, cut rim and rounded base. H 12.5 cm.

Ware: Well-shaped, crudely finished ware of medium thickness and weight. Medium well fired. Deep orange with smoky patches.

Decoration: Red colour applied inside.

Name: *gikalango* (seller).

No. 243

SAM 8767. BITONGA. Inhambane Market, Sul do Save, Mozambique. September 1962. South African Museum Expedition.

Shape: Shallow sub-carinated bowl with short, straight, everted neck formed with well-defined point of inflection, cut rim and rounded base. H 11.25 cm.

Ware: Fairly heavy ware of medium thickness.

Decoration: Red colour applied in very liquid form on inside of neck and upper section of body.

Name: *gikalango* (seller).

No. 244

SAM 8766. BITONGA. Inhambane Market, Sul do Save, Mozambique. September 1962. South African Museum Expedition.

Shape: Large pot with short everted neck formed with well-defined point of inflection, cut rim and round base. H 32.2 cm.

Ware: Well-shaped, unevenly finished ware. Very well fired. Large smoky areas. Light in weight.

Decoration: Three-quarters of outer surface coloured red and burnished.

Use: Cooking-pot (seller).

Name: *khali* (seller).

No. 245

SAM 8976. ZEZURU. Chiweshe, Mangwende Reserve, Mrewa, Rhodesia. June 1963. South African Museum Expedition.

Shape: Deep incurved bowl with rounded rim and rounded base. H 15.5 cm.

Ware: Well shaped ware of medium weight and thickness. Very well fired. Brown buff with smoky patches. Burnished surface.

Use: For vegetables (potter).

Name: *chikari* (potter).

No. 246

BWYO no number. ZEZURU. Chindemora Reserve. Rhodesia. N. Jones.

Shape: Spherical pot with well-developed upright neck formed with well-defined point of inflection and rounded base. H 24 cm.

Decoration: Design outlined with deep jagged incised lines. Graphite and ochre applied alternately and burnished.

No. 247

SAL 6114.1 ZEZURU. Lake McIlwaine, behind Bushman's Point, Rhodesia. (Not older than 100 years—museum records.)

Shape: Spherical pot with tall upright neck formed with well-defined point of inflection, rounded rim and rounded base. H 19 cm.

Decoration: Deeply stamped line in zigzag round vessel with an incised line either side. Ochre and graphite coloured.

No. 248

SAM 8975. ZEZURU. Chiweshe, Mangwende Reserve, Mrewa, Rhodesia. June 1963. South African Museum Expedition.

Shape: Spherical pot with short curved neck formed with poorly-defined point of inflection, thickened rim and rounded base. H 19.5 cm.

Ware: Well-shaped ware of medium thickness. Heavy. Brown buff with smoky patches.

Decoration: Design outlined with incised lines. Burnished surface.

Use: Drinking beer (seller).

Name: *kaphuko* (seller).

No. 249

SAL 49.39. SHAWASHA. Chishawasha, Rhodesia.

Shape: Narrow-mouthed barrel-shaped pot with dimple base. H 20.5 cm.

No. 250

BWYO 2053. MAROMO. Dzete tribe, Charter district, Rhodesia. Stead.

Shape: Deep, inverted, bag-shaped bowl with cut rim and flattened base. H 18.7 cm.

Use: ? Cooking (Stead—museum records).

Name: *munzira* (Stead—museum records).

No. 251

BWYO 2054. MAROMO. Dzete tribe, Charter district, Rhodesia. Stead.

Shape: Small inturned bowl with cut rim and flattened base. H 11.3 cm.

Decoration: Band of graphite around mouth on outer surface.

Name: *chikadjana che munzira*—'smallest pot without lip (? neck)—with lip would be called *chimbiya*' (Stead—museum records).

No. 252

BWYO 2057. MAROMO. Dzete tribe, Charter district, Rhodesia. Stead.

Shape: Large spherical pot with straight upright neck formed with poorly-defined point of inflection, rounded rim and rounded base. H 31.5 cm.

Decoration: Grooved triangular pattern coloured with graphite and ochre.

Use: Cooking-pot for meat or porridge, in large quantities only (museum records).

Name: *chikati* (Stead—museum records).

No. 253

BWYO 2056. MAROMO. Dzete tribe, Charter district, Rhodesia. Stead.

Shape: Large, inverted, bag-shaped pot with curved, everted neck formed with well-defined point of inflection and flattened base. H 32.5 cm.

Decoration: Grooved line around base of neck. Incised lines outlining triangular design coloured with graphite and ochre.

Use: Carrying beer or water (museum records).

Name: *chirongo* (museum records).

No. 254

BWYO 2052. MAROMO. Dzete tribe, Charter district, Rhodesia. Stead.

Shape: Wide-mouthed spherical pot with short, curved, everted neck formed with well-defined point of inflection, thickened flattened rim and rounded base. H 20.5 cm.

Decoration: Grooved line at base of neck. Ochre and graphite applied and burnished.

Use: Small cooking-pot (museum records).

Name: *hadjgana* (museum records).

No. 255

SAM 7125. MANYIKA. Holdenby, Rhodesia. 1951. B. Carp.

Shape: Open-mouthed bowl with short, everted neck (borderline thickened rim) formed with well-defined point of inflection, rounded rim and rounded base. H 7.5 cm.

Ware: Very thick-walled, heavy pottery. Well fired. Very bright orange with smoky patches. Burnished surface.

Decoration: Cross-design inside bowl, slightly raised, on burnished graphite background.

Use: Food-bowl (museum records).

Name: *mbiya* (museum records).

No. 256 and frontispiece No. 10

SAM 8970. MANYIKA. Inyanga Reserve (people from Umtasa Reserve, Umtali), Inyanga, Rhodesia. June 1963. South African Museum Expedition.

Shape: Spherical pot with tall, curved, everted neck formed with well-defined point of inflection, cut rim and rounded base. H 26.5 cm.

Ware: Fairly thick ware. Poorly fired. Brown.

Decoration: Design outlined with grooved lines. Painted red and black with enamel paint.

Use: Storing beer (potter).

Name: *kakaha* (potter).

No. 257

SAM 7126. MANYIKA. Holdenby, Inyanga, Rhodesia. 1951. B. Carp.

Shape: Inverted bag-shaped pot with tall, curved, everted neck formed with well-defined point of inflection, thickened rim and rounded base. H 17.5 cm.

Ware: Well-formed, heavy, thick-walled ware. Well fired. Natural colour light orange.

Decoration: Stamped V-shaped impressions around base of neck. Coloured with red paint, graphite and ochre.

Use: Water-pot (museum records).

Name: *pfuko* (museum records).

No. 258

SAL no number. KOREKORE. Lomagundi, Darwin, Rhodesia. 1946.

Shape: Deep incurved bowl with rounded base. H 15.5 cm.

Ware: Blackened from use.

Decoration: Three pairs of bosses spaced on raised band which is cross-hatched, below mouth.

No. 259

SAL 45.7.1. KOREKORE. Sinoia, Rhodesia.

Shape: Small incurved bowl with curved everted neck formed with poorly-defined point of inflection, rounded rim and pedestal base. H 10.25 cm.

Decoration: Five pairs of twin lugs at intervals on the outer surface and four pairs of 'pimples' on the inner side of the neck.

No. 260

CAM 54.37. ? SHONA. 20 miles SE. of Salisbury on Norton-Salisbury Road. Before 1890.

Shape: Small bowl with short, curved, everted neck formed with poorly-defined point of inflection, rounded rim and flattened base. H 7.5 cm.

Decoration: Two pairs of applied knobs on outer surface and two sets of three and two sets of four inside the rim. Grooved lines around base of neck. Black finish.

No. 261

SAM 8972. BUDJGA. Near Bwonya School, Mtoko Reserve, Mtoko, Rhodesia. June 1963. South African Museum Expedition.

Shape: Spherical pot with upright neck formed with well-defined point of inflection, rounded rim and dimple base. H 19.8 cm.

Ware: Beautifully shaped and finished ware. Poor firing. Brown.

Decoration: Grooved at base of neck with thumb when smoothing neck. Coloured with blue enamel paint.

Name: *kpfuko* (seller).

No. 262

BWYO 5455. TONGA. Wankie, road beside Falls, 170 miles from Bulawayo, Rhodesia.

Shape: Incurved bowl with cut rim and rounded base. H 16.2 cm.

Ware: Roughly finished. Coarse clay.

Decoration: Incised zigzag bands coloured alternately with graphite and ochre and burnished. Lines themselves are filled with white material.

No. 263

SAL 46.34.3. TONGA. Mkota, now displaced to Two Tree Hill Compound, Sinoia, Rhodesia.

Shape: Small incurved bowl with cut rim and rounded base. H 8 cm.

Decoration: Band of four grooved lines.

No. 264

BWYO 5456. TONGA. Wankie, road beside Falls, about 170 miles from Bulawayo, Rhodesia.

Shape: Carinated pot with carination at widest diameter, short upright neck formed with poorly-defined point of inflection, rounded rim and rounded base. H 24.2 cm.

Decoration: Grooved design coloured with ochre and graphite. Double row stamped impressions at carination.

No. 265

SAM 6070. SHONA. Sebungwe, Rhodesia. 1939. Exchange National Museum, Bulawayo.

Shape: Sub-carinated pot with inward-sloping neck formed with poorly-defined point of inflection, thickened rim and rounded base. H 24.8 cm.

Ware: Medium thick and heavy ware. Well fired.

Decoration: Incised design coloured with red ochre and graphite. Band of stamped impressions at base of neck. Faded colours and poor burnish.

Use: Beer- or water-pot (museum records).

No. 266

BWYO 7857. ? VALLEY TONGA. Siachelaba's kraal, Sebungwe, Rhodesia.

Shape: Large sub-carinated pot with upright neck formed with poorly-defined point of inflection, and rounded rim and rounded base. H 35.5 cm.

Decoration: Incised triangular design coloured with ochre and graphite. Stamped band around the base of the neck.

No. 267

SAM 6070. SHONA. Sebungwe, Rhodesia. 1939. Exchange National Museum, Bulawayo.

Shape: Inverted bag-shaped pot with tall, curved everted neck formed with poorly-defined point of inflection, thickened flattened rim and rounded base. H 21 cm.

Ware: Well-shaped, thick-walled ware. Fairly light in weight. Well fired. Coarse clay with flakes of mica.

Decoration: Ochre and graphite colour. Grooved and stamped designs.

Use: Beer- or water-pot (museum records).

No. 268

SAM 6070. SHONA/TONGA. Sebungwe, Rhodesia. 1939. Exchanged with National Museum, Bulawayo (at least fifty years old at time of exchange).

Shape: Pot with inward-sloping neck formed with poorly-defined point of inflection, thickened flattened rim and rounded base. H 30 cm.

Ware: Well-shaped ware of medium thickness.

Decoration: Colours faded. Graphite and ochre. Designs incised and stamped. Shiny finish due to some application on outer surface.

No. 269

BWYO 5815, KARANGA. Mashaba, Fort Victoria, Rhodesia.

Shape: Small open-mouthed bowl with cut rim and pedestal base. H 11 cm.

Decoration: Band of graphite around mouth on outer surface. Below this two grooved lines outline an incised cross-hatched band.

Use: For drinking beer or holding relish (museum records).

Name: *cimbia* (museum records).

No. 270

BWYO 5814. KARANGA. Mashaba, Zimbabwe, Fort Victoria, Rhodesia.

Shape: Incurved bowl (borderline case) with cut rim and flattened base. H 19 cm.

Decoration: Grooved and incised lines outline design which is patterned with incised cross-hatching, stamped impressions made with the end of a grass stalk and the application of graphite and red ochre.

Use: Cooking vegetables (museum records).

Name: *ahjana* (museum records).

No. 271

BWYO 2050. KALANGA. Bazha, Matopo Hills, Rhodesia. N. Jones.

Shape: Deep spherical bowl with curved everted neck formed with poorly-defined point of inflection and rounded base. H 16.5 cm.

Decoration: Incised line of vandyk. Graphite, and ochre coloured design.

No. 272

BWYO 2049. KALANGA. Gwaai Reserve, Rhodesia. N. Jones.

Shape: Spherical pot with rounded rim and slightly flattened base. H 15 cm.

Decoration: Upper section coloured with burnished graphite and ochre in alternate bands.

No. 273

BWYO 2027. KALANGA. Gwaai Reserve, Rhodesia. N. Jones.

Shape: Sub-spherical bowl with everted neck formed with poorly-defined point of inflection, rounded rim and rounded base. H 13.4 cm.

Decoration: Design outlined with very faint incised lines which could have been done after firing. Coloured with graphite and ochre.

No. 274

BWYO 5813. KARANGA. Mashaba, Zimbabwe, Victoria, Rhodesia.

Shape: Spherical pot with tall, upright neck formed with poorly-defined point of inflection, cut rim and dimple base. Also has handle. H 29.5 cm.

Decoration: Designs outlined with grooved and incised lines. Coloured with graphite and red ochre. Burnished.

Use: Carrying beer (museum records).

Name: *pfuko* (museum records).

No. 275

BWYO 5158. SHONA. Jawa's kraal, Mtilikwe Reserve, Victoria, Rhodesia.

Shape: Wide-mouthed pot with tall straight neck formed with well-defined point of inflection, and rounded base. H 20.5 cm.

Decoration: Band of incised cross-hatching between two grooved lines below neck.

No. 276

BWYO 2028. SHONA? KALANGA. Plumtree, Rhodesia. N. Jones.

Shape: Large spherical pot with curved everted neck formed with poorly-defined point of inflection, cut rim and rounded base. H 34 cm.

Decoration: Incised designs coloured with red ochre and graphite. Burnished.

Use: Water-pot (museum records).

No. 277

SAM 8956. MARI. Charumbira, Victoria Reserve, Rhodesia. June 1963. South African Museum Expedition.

Shape: Large spherical pot with tall, slightly everted neck formed with poorly-defined point of inflection, and cut rim and flattened base. H 40.7 cm.

Ware: Very smooth finish to vessel. Heavy in weight. Light orange buff with smoky patches.

Decoration: Two grooved lines around the base of the neck.

Use: Beer container (potter).

Name: *nyenjero* (potter).

No. 278

SAM 7218. NDAU. Maringa's kraal, Sabi-Lundi, Rhodesia.

Shape: Wide-mouthed spherical bowl with short, curved, everted neck formed with poorly-defined point of inflection, rounded rim on tapered wall and rounded base. H 19.8 cm.

Ware: Roughly shaped, thin-walled, light-weight ware. Well fired. Light orange.

Decoration: Band of incised cross-hatching below neck.

Name: *chikari* (museum records).

No. 279

BWYO 2064. NDAU. Chikore, Rhodesia.

Shape: Bowl with curved everted neck formed with poorly-defined point of inflection, rounded rim and rounded base. H 13.1 cm.

Ware: Very light-weight, thin-walled ware.

Decoration: Triangular incised design patterned with cross-hatching.

No. 280

BWYO 2061. NDAU. Chikore, Rhodesia.

Shape: Sub-spherical pot with short upright neck formed with poorly-defined point of inflection, rounded rim and rounded base. One applied handle. H 21 cm.

Ware: Very thin and light ware.

Decoration: Incised lines outline triangle and band design patterned with cross-hatching.

No. 281

SAM 7214. NDAU. Maringua's kraal, Sabi-Lundi, Rhodesia. 1952. B. Carp.

Shape: Spherical pot with curved upright neck formed with poorly-defined point of inflection, thickened rim and rounded base. H 17.5 cm.

Ware: Well-shaped, roughly finished ware of medium thickness and weight. Medium firing.

Decoration: Grooved lines outline band and triangles design patterned with cross-hatching. White material fills outlines, background coloured with burnished graphite.

Name: *dubi/duwi* (museum records).

No. 282

SAM 7213. NDAU. Maringua's kraal, Sabi-Lundi, Rhodesia. 1952. B. Carp.

Shape: Spherical pot with curved everted neck formed with poorly-defined point of inflection, rounded rim and rounded base. H 20.25 cm.

Ware: Well-shaped ware of medium thickness and weight.

Decoration: Triangular design outlined with lightly grooved lines filled with white material. Coloured with graphite.

Name: *dubi/duwi* (museum records).

No. 283

SAM 8977. ROZWI, Near Mafuta, Chiduku Reserve, Rusape, Rhodesia. June 1963. South African Museum Expedition.

Shape: Large spherical pot with curved everted neck formed with well-defined point of inflection, flattened thickened rim and rounded base. H 30 cm.

Ware: Well-shaped ware of medium thickness and weight. Very well fired. Brown colour.

Decoration: Design outlined with deeply incised lines. Coloured with red and black enamel paint.

Use: Fetching water (potter).

Name: *chirongo* (potter).

No. 284

SAM 8978. ROZWI. Near Mafuta's kraal, Chiduku Reserve, Rusape, Rhodesia. June 1963. South African Museum Expedition.

Shape: Deep incurved bowl with cut rim and rounded base. H 18.5 cm.

Ware: Lightly burnished without applied colour. Very well fired and evenly formed.

Use: For cooking (seller—museum records).

Name: *sawia* (Roz.)/*mokati* (Hung.) (seller—museum records).

No. 285

SAM 1823. SHONA. Salisbury, found on grave. Melle.

Shape: Small wide-mouthed bowl with rounded rim and rounded base, H 10 cm.

Ware: Medium thick-walled, light-weight ware. Fair firing. Brown buff.

Decoration: Band of burnished graphite around mouth.

No. 286

From farm in Ayreshire Hills, Rhodesia. Private collection.

Shape: Deep open-mouthed bowl with cut rim on tapered wall and rounded base. H 9 cm.

Decoration: Band of stamped oval impressions inside mouth.

No. 287

SAM 2076. SHONA. Rhodesia. 1916. Dr. Melle.

Shape: Deep bag-shaped bowl with rounded rim and rounded base. H 17.1 cm.

Ware: Evenly formed ware of medium thickness. Fairly heavy pottery. Upper three-quarters of outside surface blackened by smoke.

Decoration: Raised applied band with cross-hatching around mouth. Ends of band turn at right angles towards base leaving a gap of about 2.5 cm.

No. 288

SAM 1824. SHONA. Found on grave, Rhodesia. 1916. Dr. Melle.

Shape: Spherical bowl with curved everted neck formed with well-defined point of inflection, rounded rim and rounded base. H 10.8 cm.

Ware: Well-shaped ware of medium thickness and light weight.

Decoration: Grooved line around base of neck. Burnished graphite over outer surface and inside neck.

No. 289

SAM 1824. SHONA. Found on grave, Rhodesia, 1916. Dr. Melle.

Shape: Spherical bowl with everted neck formed with well-defined point of inflection, flattened rim and rounded base. H 10.4 cm.

Decoration: Burnished graphite.

No. 290

SAM 2068. SHONA. Rhodesia. 1916. Dr. Melle.

Shape: Pot with cut rim and rounded base. H 19.7 cm.

Ware: Well-shaped ware with thick walls. Comparatively light. Medium firing. Black inside and out, except base which is grey buff.

Use: (1) Cooking in small quantities. (2) Serving left-overs. (3) Carrying food to fields. (4) Can be used as food-bowl when nothing else is available (museum records).

Name: *tsaviva* (museum records).

No. 291

SAM 1824. SHONA. Salisbury, Rhodesia.

Shape: Inverted bag-shaped pot with tall, curved, everted neck formed with well-defined point of inflection, and rounded base. H 16.25 cm.

Ware: Medium thick ware, light in weight. Brown/grey.

Decoration: Band of burnished graphite.

No. 292

CAM 1905?. Rhodesia. Haddon.

Shape: Wide-mouthed spherical pot with tall, slightly everted neck formed with well-defined point of inflection, cut rim and rounded base. H 19 cm.

Decoration: Graphite and ochre applied in designs.

No. 293

SAM 7948. SHONA. Found in tunnel grave, Musikimuembe Farm, Marandellas, Rhodesia. 1958. J. Read.

Shape: Pot with everted neck formed with poorly defined point of inflection, rounded rim and rounded base. H 13.2 cm.

Ware: Evenly formed from coarse clay.

Decoration: Band of stamped or incised notched impressions around base of neck, with first downward stroke deeper than the second. Burnished graphite.

No. 294

SAM 7949. SHONA. Found in tunnel grave, Musikimuembe Farm, 9 miles from Marandellas, Rhodesia. 1958. J. Read.

Shape: Sherd of pot with well-developed straight neck, thickened flattened rim and probably double carination.

Ware: Well-shaped, thick ware. Section of biscuit shows grey centre with buff either side.

Decoration: Graphite applied and burnished. Grooved line at narrowest diameter of body.

No. 295

CAM E. 1905-497. ? KARANGA. Umtali, Rhodesia. Haddon.

Shape: Inverted bag-shaped bowl with curved everted neck formed with well-defined point of inflection, rounded rim on tapered wall and rounded base. H 11.5 cm.

Decoration: Grooved design. Coloured with red ochre and graphite.

No. 296

BWYO 58.64. BARWE. Ziwa Farm, Inyanga. Made by potter for Mr. F. O. Bernhard.

Shape: Pot with tall, curved, everted neck formed with poorly-defined point of inflection, thickened rim and rounded base. H 26 cm.

Decoration: All-over pattern of raised bands. Ribbed ware. Graphite applied round mouth.

No. 297

CAM E. 1905.493. ? KARANGA. Umtali, Rhodesia. Haddon.

Shape: Small bowl with short, curved, everted neck formed with poorly-defined point of inflection, rounded rim and rounded base. H 9.5 cm.

Decoration: Burnished ochre.

No. 298

HAM. 24.76.11. HERERO.

Shape: Pot with cut rim and rounded base. Four vertically pierced applied lugs, joined by slight ridge. H 23.5 cm.

No. 299

COP G. 1321. HERERO.

Shape: Barrel-shaped pot with thickened rim and rounded base. H 20 cm.*Decoration*: Red ochre applied around mouth. Body blackened by use.**No. 300**

SAM 8639. HIMBA. Ehombo Mountains, Kaokoveld, South West Africa. 1962. Mrs. Weseman.

Shape: Wide-mouthed spherical bowl with short, straight, everted neck formed with well-defined point of inflection, cut rim and rounded base. H 17.5 cm.*Ware*: Beautifully shaped, medium-thick ware. Very well fired. Brick red inside, gun-metal grey outside with small area of brick-red. Matt finish.*Decoration*: Stamped design made with the end of a grass stalk.**No. 301**

SAM 3776. KWANYAMA. Ovamboland. 1921. South African Museum Expedition.

Shape: Spherical pot with curved everted neck formed with well-defined point of inflection, cut rim and almost pointed base. H 25.7 cm.*Ware*: Medium-thick, heavy ware. Poor firing.**No. 302**

SAM 3777. KWANYAMA. Ovamboland. 1921. South African Museum Expedition.

Shape: Inverted bag-shaped pot with inturned neck formed with poorly-defined point of inflection, cut rim and rounded base. H 11.4 cm.*Ware*: Well-shaped, thin-walled, fairly light pottery. Medium firing. Smooth, unburnished finish.*Decoration*: Grooved line at base of neck.*Name*: ombia (museum records).**No. 303**

SAM 8474. KWANYAMA. Nehemiah's place, near Omaf, Ovamboland. July 1961. South African Museum Expedition.

Shape: Spherical pot with tall, curved, upright neck formed with well-defined point of inflection, cut rim and rounded base. H 17.5 cm.*Ware*: Well-shaped ware. Thin-walled and light in weight. Poor firing. Matt surface. Grey with black patches.**No. 304**

SAM 3776. KWANYAMA. Ovamboland. 1921. South African Museum Expedition.

Shape: Inverted bag-shaped pot with short, inward-sloping neck formed with well-defined point of inflection, cut rim and rounded base. H 31 cm.*Ware*: Well-shaped ware of medium thickness and weight. Medium firing. Smooth regular walls. Unburnished.*Decoration*: Grooved line at base of neck.**No. 305**

SAM 3777. KWANYAMA. Ovamboland. 1921. South African Museum Expedition.

Shape: Inverted bag-shaped pot with tall upright neck formed with poorly-defined point of inflection, flattened rim and rounded base H 13.8 cm.*Ware*: Well-shaped ware of medium thickness. Matt surface. Well fired. Grey.*Decoration*: Grooved lines at base of neck.**No. 306**

SAM 8475. KWANYAMA. Nehemiah's place, near Omaf, Ovamboland. July 1961. South African Museum Expedition.

Shape: Inverted bag-shaped pot with tall, straight, upright neck formed with well-defined point of inflection, rounded rim and rounded base. H 17.5 cm.*Ware*: Well-shaped, roughly finished, thin-walled ware. Light in weight. Poor firing. Mottled orange, grey and brown.*Name*: ositoo (potter).**No. 307**

SAM 4097. KUALUTHI. Ovamboland. 1923. South African Museum Expedition.

Shape: Flask-shaped pot with tall, curved, everted neck formed with poorly-defined point of inflection, rounded rim and flattened base. H 25.5 cm.

Ware: Medium thick-walled. Fairly well fired. Burnished surface.

Decoration: Band of short horizontal grooved lines around neck. Applied lumps.

Name: *ositoo* (museum records).

No. 308

SAM 4107. NKOLONKATHI. Ovamboland. 1923. South African Museum Expedition.

Shape: Spherical pot with short, upright neck formed with poorly-defined point of inflection, flattened thickened rim and rounded base. H 17.5 cm.

Ware: Well-shaped ware of medium thickness. Light in weight. Matt surface finish. Grey with orange patches.

Name: *ombia* (museum records).

No. 309 and frontispiece No. 11

SAM 4098. KUALUTHI. Ovamboland. 1923. South African Museum Expedition.

Shape: Flask-shaped pot with tall, curved, everted neck formed with poorly-defined point of inflection, rounded rim and flattened base. H 27.7 cm.

Ware: Well-shaped, evenly finished ware. Thin-walled.

Name: *ositoo* (museum records).

No. 310

SAM 4104. NKOLONKATHI. Ovamboland. 1923. South African Museum Expedition.

Shape: Spherical pot with short upright neck formed with well-defined point of inflection, flattened rim and rounded base. H 17.5 cm.

Ware: Thick, heavy-weight ware. Well formed. Roughly finished.

Decoration: Fibre bound round neck.

Name: *ombia* (museum records).

No. 311

SAM 4105. NKOLONKATHI. Ovamboland. 1923. South African Museum Expedition.

Shape: Inverted bag-shaped pot with short upright neck formed with poorly-defined point of inflection, slightly thickened rim and rounded base. H 14.75 cm.

Ware: Fairly thick-walled medium heavy ware. Poor firing. Well shaped.

Decoration: Band of grooved patterning below rim.

Name: *ombia* (museum records).

No. 312

SAM 4100. KWANKWA. South West Africa. 1923. South African Museum Expedition.

Shape: Beaker with flattened rim and flattened base. H 15.9 cm.

Ware: Poorly shaped ware of medium thickness and weight.

Decoration: Raised applied lumps.

Name: *ositoo* (museum records).

No. 313

SAM 4099. KWANKWA. Ovamboland. 1923. South African Museum Expedition.

Shape: Flask-shaped pot with tall, curved, everted neck formed with poorly-defined point of inflection, slightly thickened rim and pointed base. H 22.5 cm.

Ware: Light-weight ware of medium thickness. Medium firing. Roughly finished.

Decoration: Applied lumps around base of neck. Grooved line design. No colour or burnish.

Name: *ositoo* (museum records).

No. 314

SAM 8484. KUANGARI. Lupala, Okavango, South West Africa. July 1961. South African Museum Expedition.

Shape: Wide-mouthed incurved bowl with upright neck formed with well-defined point of inflection, cut rim and rounded base. H 11.6 cm.

Ware: Crudely finished ware of medium thickness and weight. Very well fired. Light pinky buff with large black patches.

Decoration: Raised band of cross-hatched grooving. Stamped impressions around base of neck.

Use: For beer and sauce. Beer made first in *kandimbe* then put to ferment in calabash (seller).

Name: *kandimbe* (seller).

No. 315

SAM 8486. KUANGARI. Lupala, Okavango, South West Africa. July 1961. South African Museum Expedition.

Shape: Spherical pot with tall, straight, upright neck formed with well-defined point of inflection, cut rim and rounded base. H 19.4 cm.

Ware: Crudely finished ware of medium thickness and weight. Cracked in firing. Light pinky buff with black patches. Section across biscuit shows clay to be black in centre.

Decoration: Grooved cross-hatching on raised band around mouth. Stamped impressions at base of neck.

Use: Beer- or water-pot (potter).

Name: *kavaza* (potter).

No. 316

SAM 9025. KUANGARI. Runtu district, South West Africa. 1963. Mrs. Maree.

Shape: Wide-mouthed incurved bowl with tall, straight, slightly inward-sloping neck formed with well-defined point of inflection, flattened thickened rim and rounded base.

H 14 cm.

Ware: As No. 318.

Decoration: As No. 318.

No. 317

SAM 9025. KUANGARI. Runtu district, South West Africa. 1963. Mrs. Maree.

Shape: Wide-mouthed pot with tall upright neck formed with well-defined point of inflection, flattened thickened rim and rounded base. H 12 cm.

Ware: As No. 318.

Decoration: As No. 318.

No. 318

SAM 9025. KUANGARI. Runtu district, South West Africa. 1963. Mrs. Maree.

Shape: Wide-mouthed incurved bowl with tall, straight, slightly inward-sloping neck formed with well-defined point of inflection, flattened thickened rim and rounded base. H 13 cm.

Ware: Thin-walled, light-weight ware. Very well fired. Mottled grey, orange and black.

Decoration: Poorly executed incised and grooved design.

No. 319

SAM 7845. AMBO. Ovamboland, South West Africa. 1958. J. Rudner (cf. Delachaux, 1936, Ondonga).

Shape: Incurved bowl with cut rim and rounded base. H 13 cm. Horizontally flattened lugs.

Ware: Thin-walled, light-weight ware. Well shaped. Section across biscuit shows brick orange firing towards outer surface, black in the centre and white on inner surface. Smooth matt finish.

No. 320

TVL 3558. ? AMBO.

Shape: Spherical pot with tall, straight, upright neck formed with poorly-defined point of inflection, rounded rim and rounded base. H 17.5 cm.

Decoration: Stamped impressions at base of neck. Shiny surface due to an application of some substance.

No. 321

UCT 29.119. Ovamboland. Hahn.

Shape: Very small oval bowl with cut rim and rounded base. H 3.5 cm.

Ware: Beautifully shaped and finished ware. Heavy for size.

No. 322

HAM 50.48.1. AMBO. Lake Otjikoto, South West Africa. 1927.

Shape: Small incurved bowl with cut rim and rounded base. H 10.5 cm.

Decoration: Four applied bosses.

No. 323

SAM 3254. (? Mbukushu, cf. No. 328). Otjituo, South West Africa. 1919. J. Drury.

Shape: Large spherical pot with tall everted neck (compound) formed with poorly-defined point of inflection, cut rim and rounded base. H 32 cm.

Ware: Medium thick-walled, heavy ware. Medium firing.

Decoration: Grooved cross-hatched band below mouth. Below neck, a band of 'slits'. Surface blackened by use.

Name: *oluiju* (museum records).

No. 324

COP no number. (? Mbukushu, cf. No. 328). Ghanzi, Bechuanaland. Probably made about the turn of the century. Obtained from Bushman woman. 1961.

Shape: Large wide-mouthed pot with upright neck formed with poorly-defined point of inflection, flattened rim and slightly pointed base. H 30 cm.

Decoration: Rather obscure. Appears to be a band of grooved cross-hatching around raised band at mouth. Band of triangles on incised background at base of neck.

No. 325

SAM 5654. MBUKUSHU. Andara, Okavango, South West Africa. 1936. Father Fröhlich.

Shape: Wide-mouthed pot with tall, curved, upright neck formed with poorly-defined point of inflection, cut rim and almost pointed base. H 28.7 cm.

Ware: Thick-walled heavy ware. Very well fired. Good smooth finish. Blackened by use.

Decoration: Band of grooved decoration on neck.

Name: *kanjunga* (museum records)

No. 326

SAM 5653 MBUKUSHU. Andara, Okavango, South West Africa. 1936. Father Fröhlich.

Shape: Spherical bowl with short everted neck formed with well-defined point of inflection, rounded rim on tapered wall and rounded base. H 14.4 cm.

Ware: Medium thick-walled ware. Fairly well fired. Light buff with smoky patches. Smooth finish.

Decoration: Pattern of red ochre on buff background.

Use: Relish pot (museum records).

Name: *kanjunga* (museum records).

No. 327

SAM 5653. MBUKUSHU. Andara, Okavango, South West Africa. 1936. Father Fröhlich.

Shape: Pot with short, straight, everted neck formed with well-defined point of inflection, cut rim on tapered wall and pointed base. H 25.5 cm.

Ware: Well-formed pottery of medium thickness and weight. Well fired. Burnished surface.

Decoration: Red ochre designs on buff background. Thong around neck.

Use: For beer or water (museum records).

Name: *kanjunga* (museum records).

No. 328

SAM 5654. MBUKUSHU. Andara, Okavango, South West Africa 1936. Father Fröhlich.

Shape: Large wide-mouthed pot with tall, curved, everted neck formed with poorly-defined point of inflection, cut rim and pointed base. H 41 cm.

Ware: Thick-walled, heavy ware. Well fired.

Decoration: Raised band decorated with cross-hatched grooving around the mouth. Wide band incised hatching around base of neck.

Name: *kanjunga* (museum records).

No. 329

SAM 9006. DIRIKO. Ngumbe, Okavango, South West Africa. 1963. F. Taylor Expedition.

Shape: Wide-mouthed pot with everted neck formed with poorly-defined point of inflection, flattened rim and rounded base. H 15.8 cm.

Ware: Roughly made, thick ware. Blackened by use.

Decoration: Two raised bands patterned with grooved cross-hatching.

Use: For cooking meat (seller).

Name: *kanjunga* (seller).

No. 330

SAM 9007. DIRIKO. Near Ondongo, Omavamba Omatako, Okavango, South West Africa. 1963. F. Taylor Expedition.

Shape: Pot with straight upright neck formed with well-defined point of inflection, cut rim and slightly pointed base, H 33 cm.

Ware: Smooth, evenly formed ware of medium thickness and weight.

Decoration: Two raised bands patterned with grooved cross-hatching on neck. Second series of diagonals stressed. Light hatching inside neck.

Use: Bought when cracked; being used as store for tobacco seeds.

Name: *kanjunga* (seller).

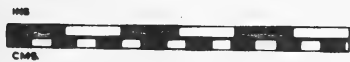
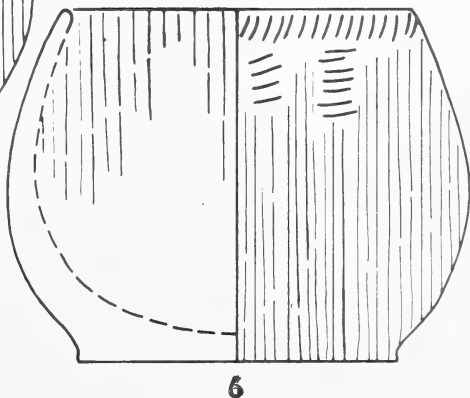
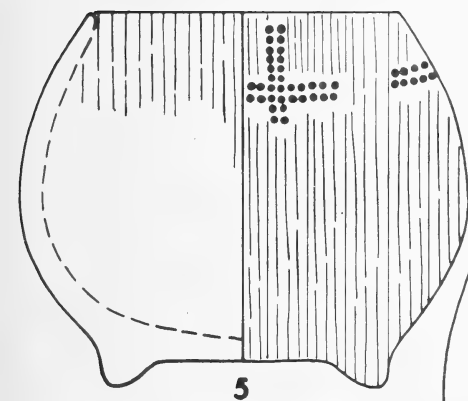
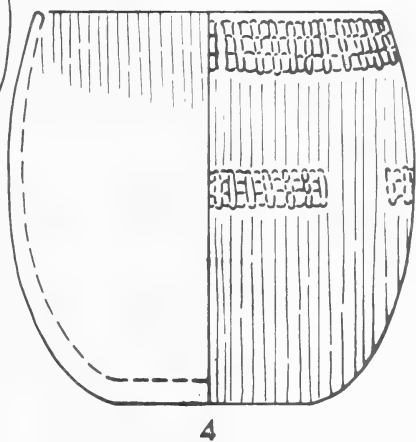
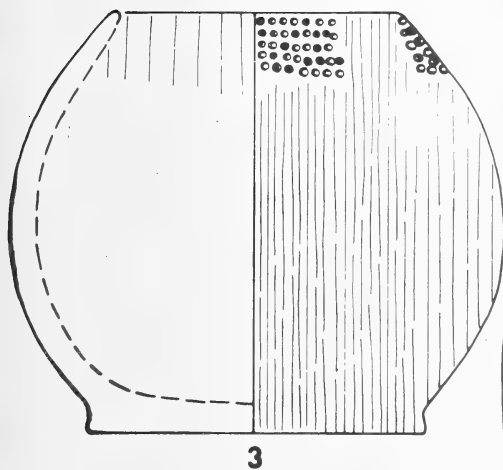
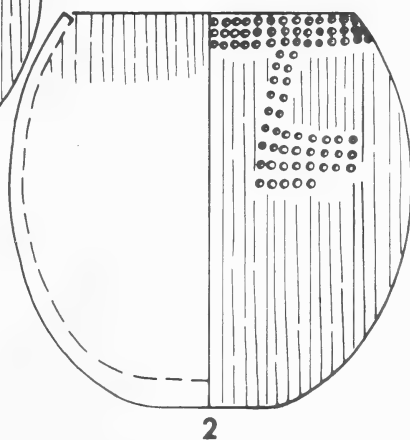
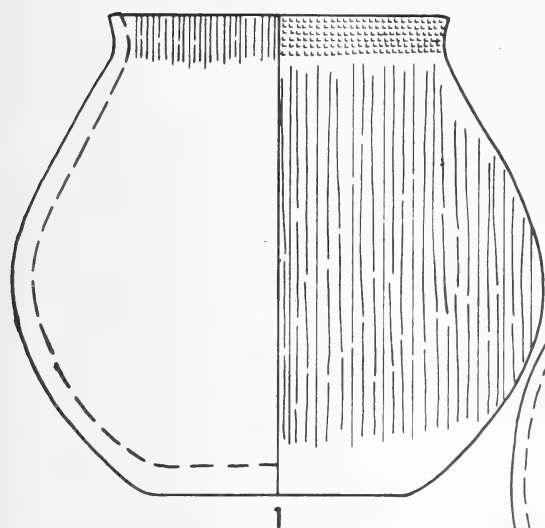
No. 331

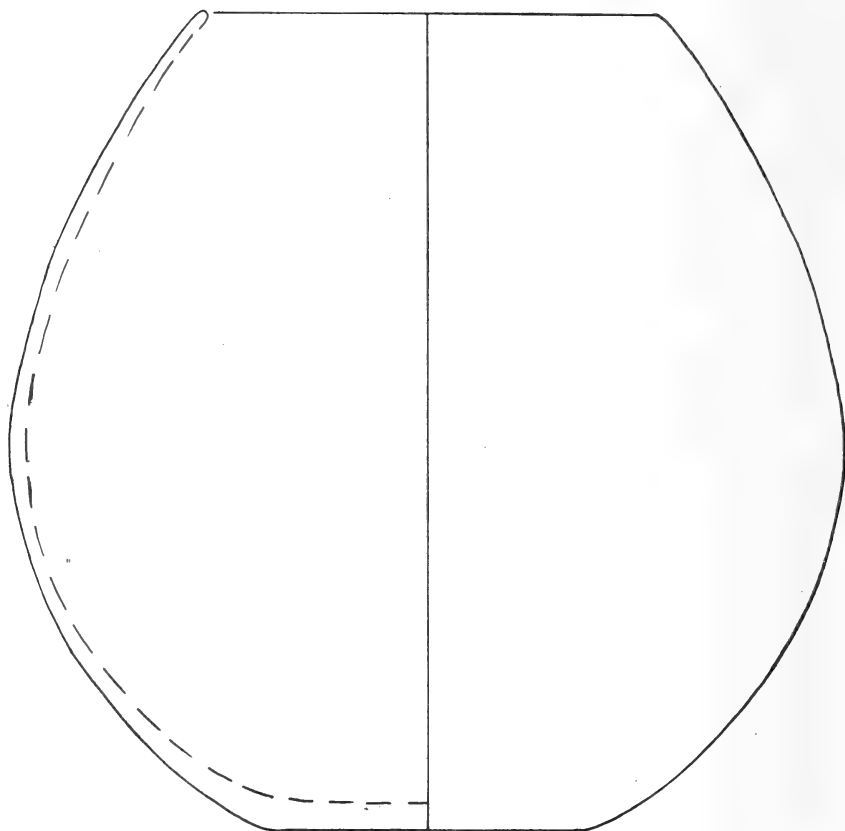
PAR 54.56.6. ? DIRIKO. Nganyela (Capico, Baixo, Cubango).

Shape: Inverted bag-shaped pot with tall, slightly inward-sloping neck formed with poorly-defined point of inflection, cut rim and slightly dimpled base. H 22 cm.

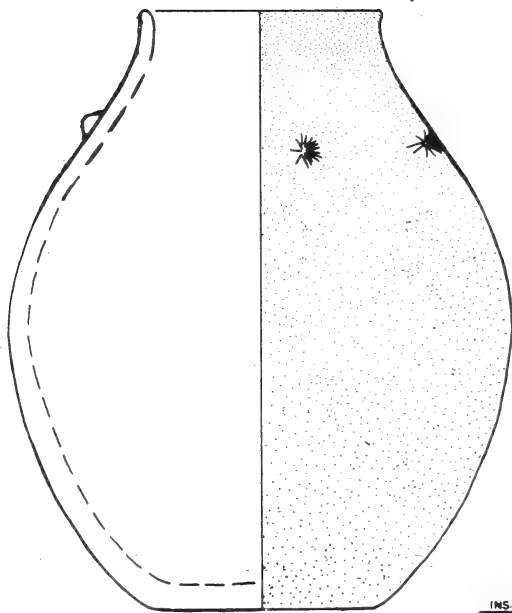
Decoration: Incised designs patterned with cross-hatching.

Name: *indeho* (museum records).



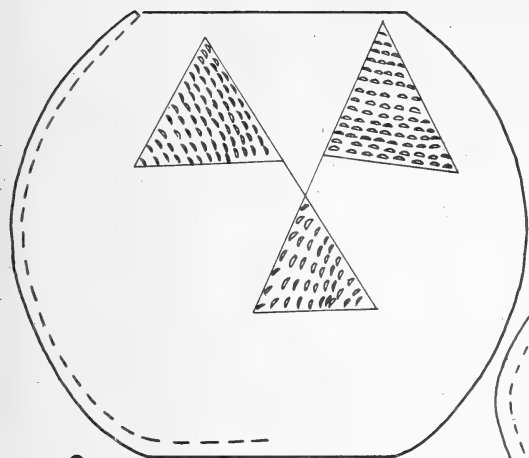


7

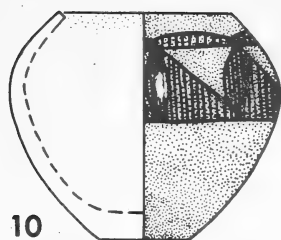


8

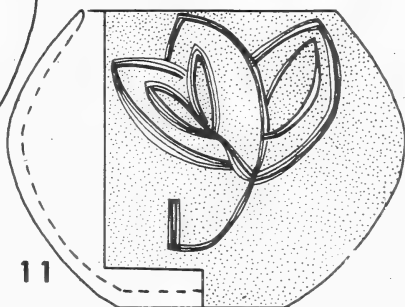




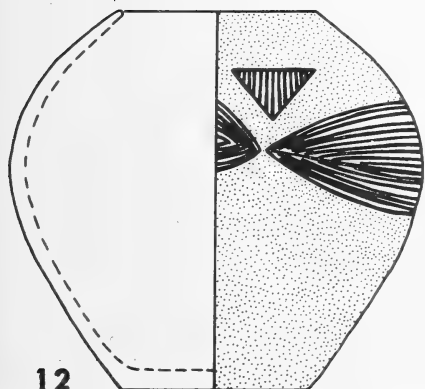
9



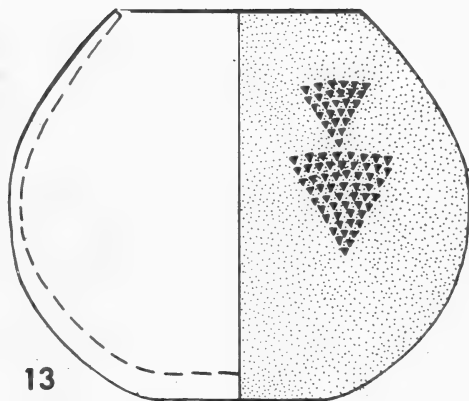
10



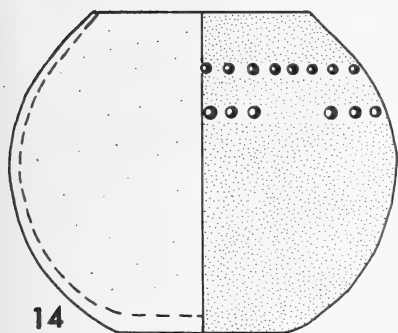
11



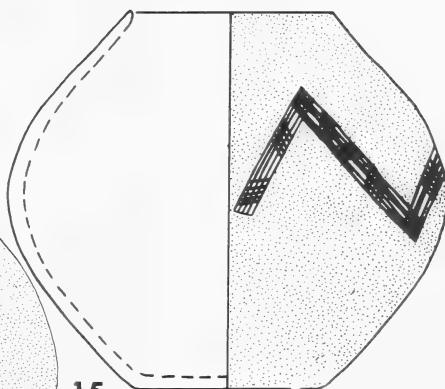
12



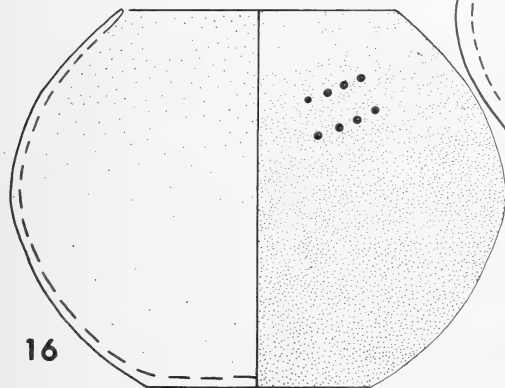
13



14



15

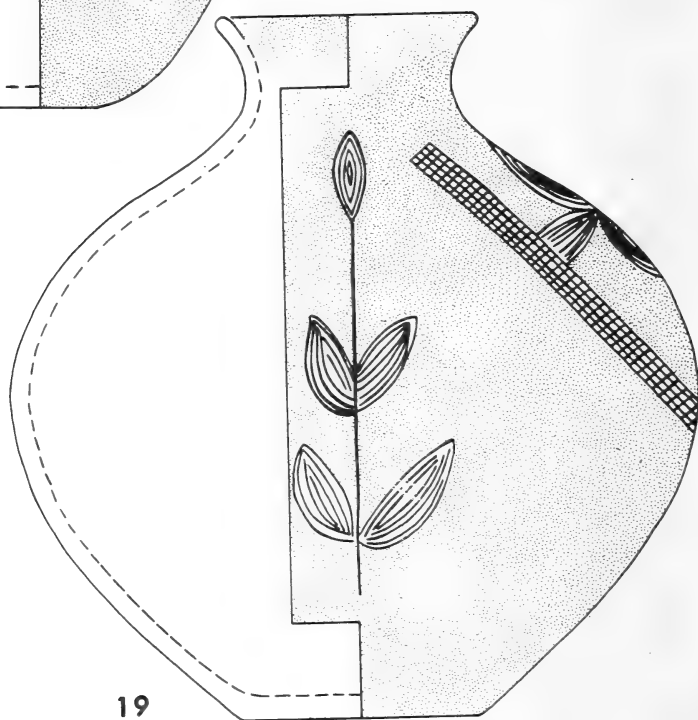
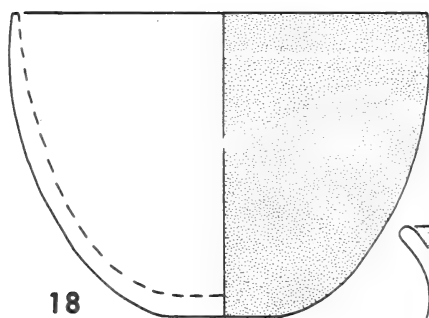
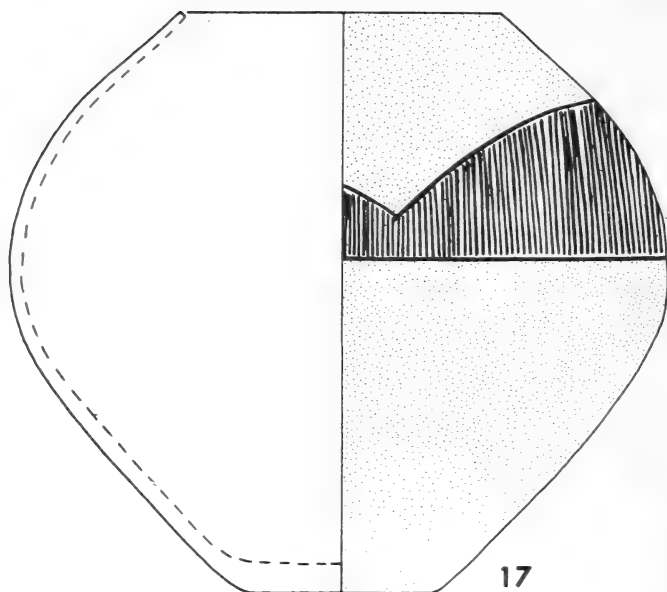


16

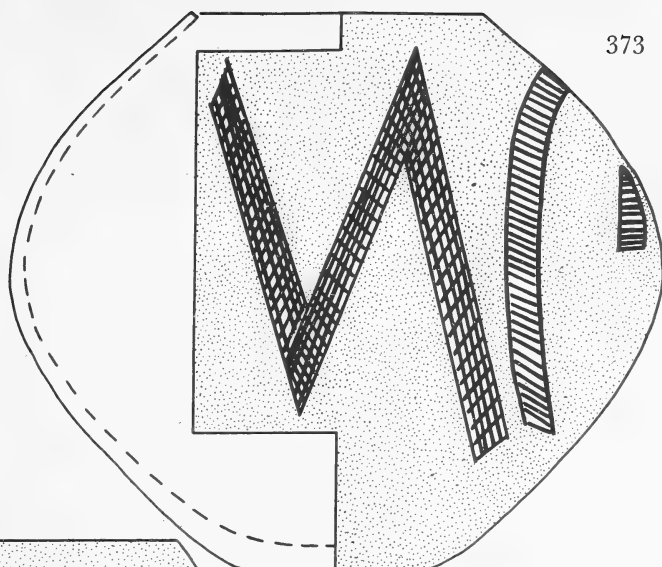
INS.



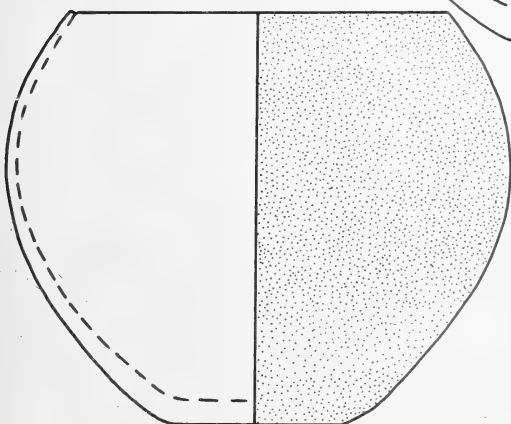
CMS.



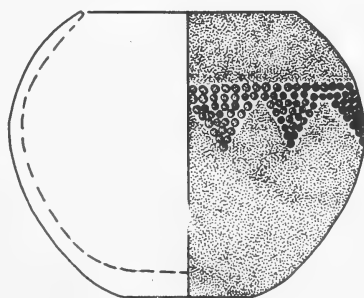
INS. CME.



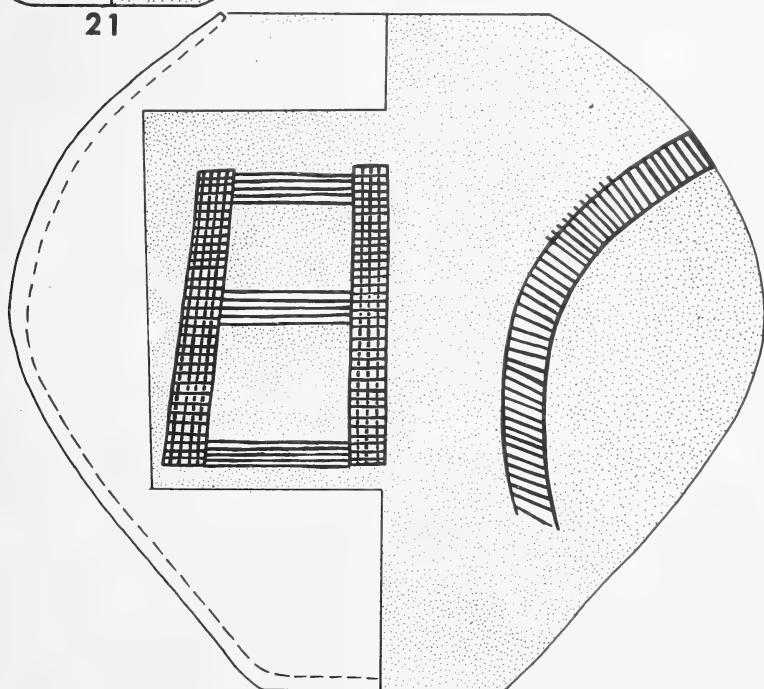
20



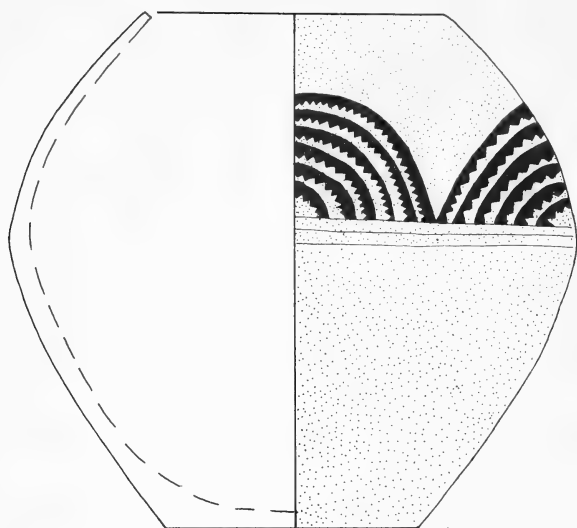
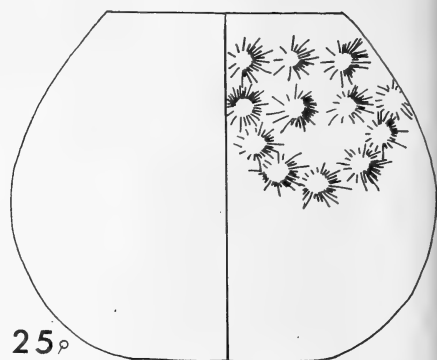
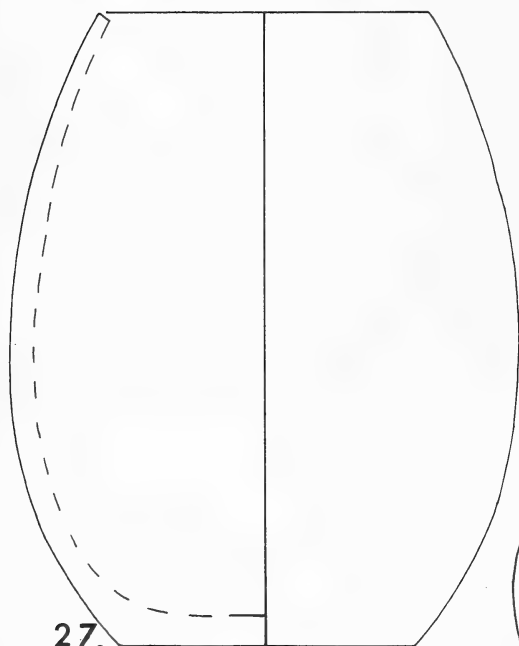
21



22

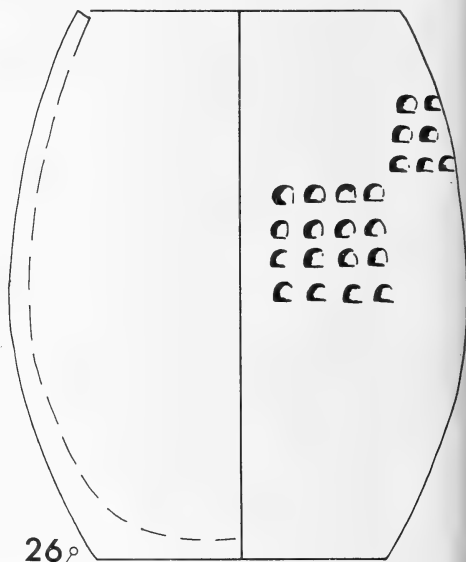
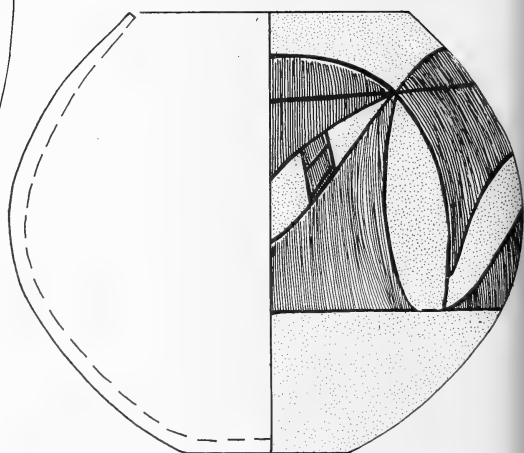


23

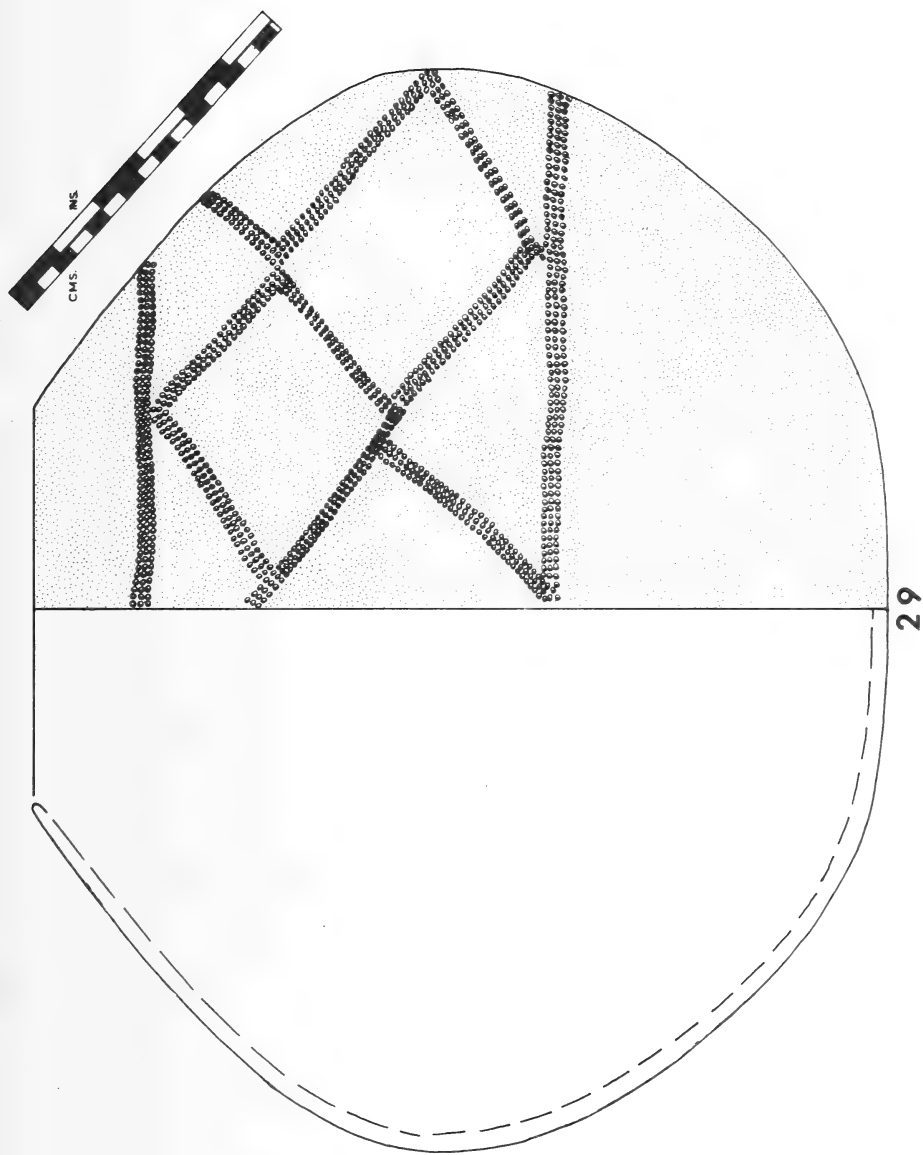
24^p25^p27^p

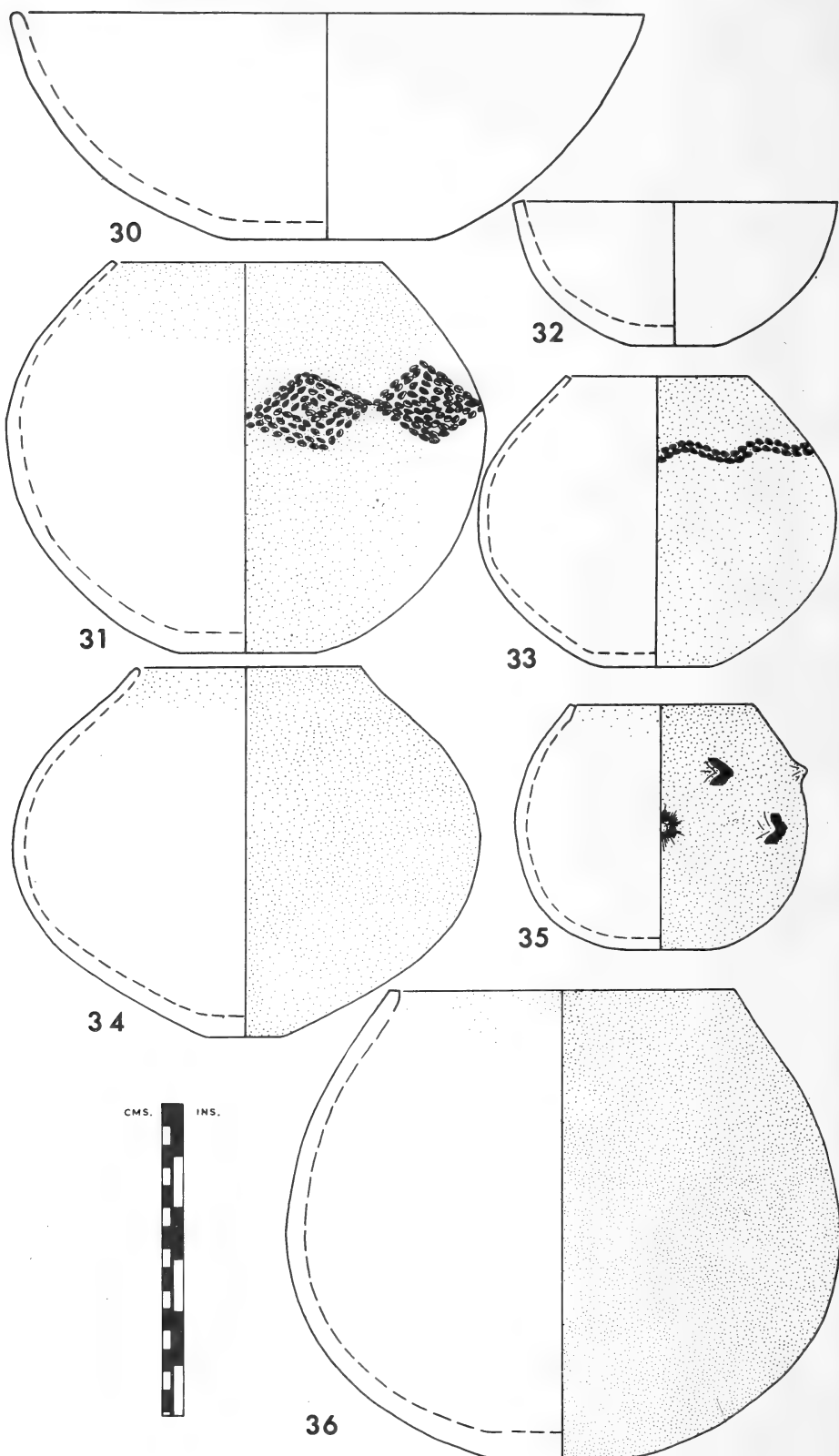
INS.

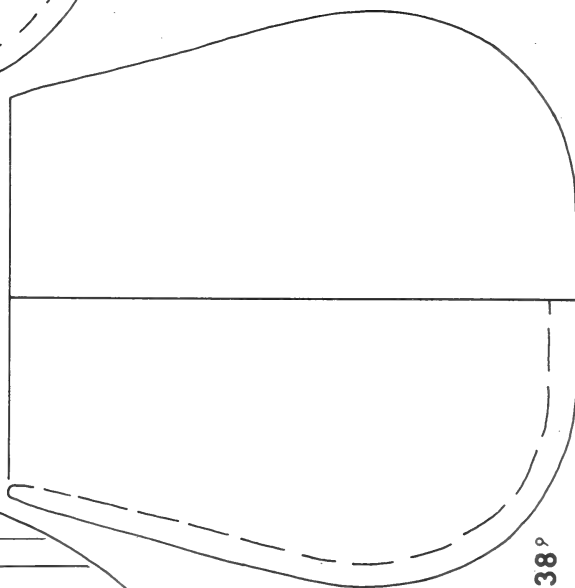
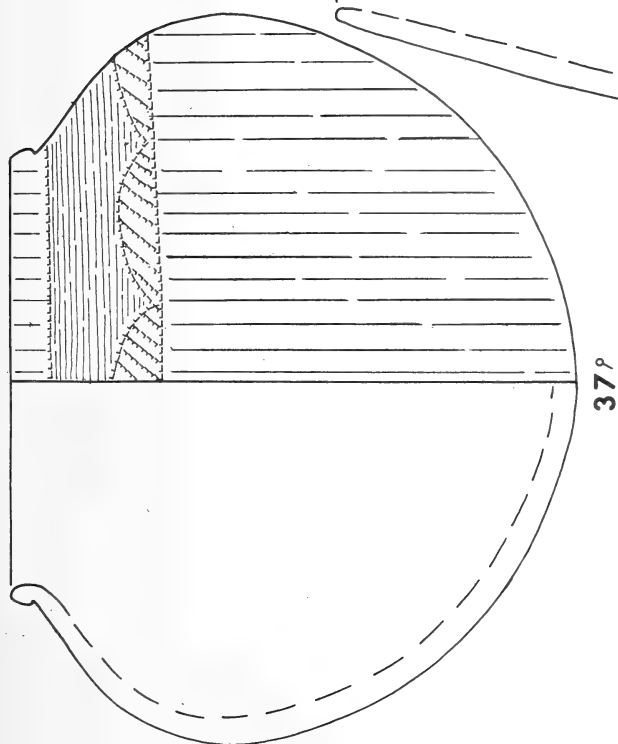
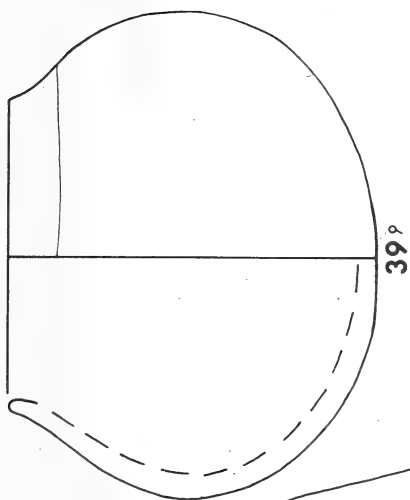
CMS.

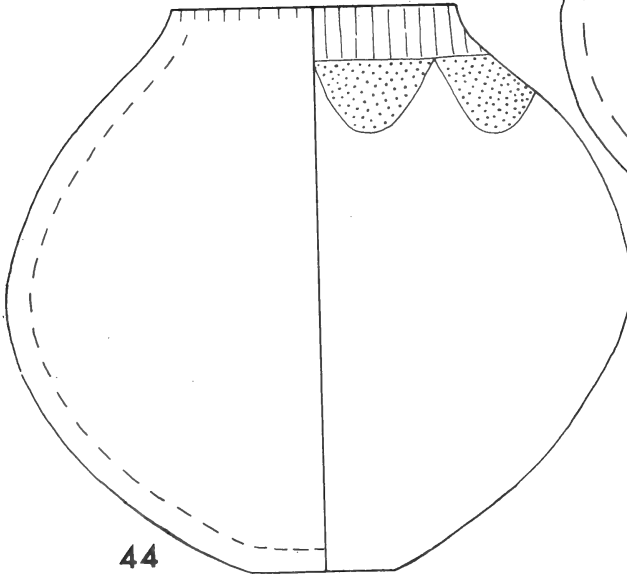
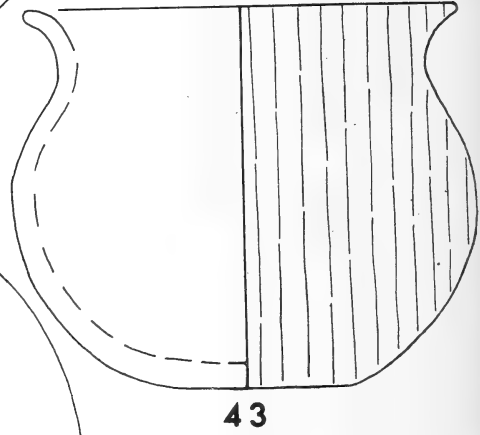
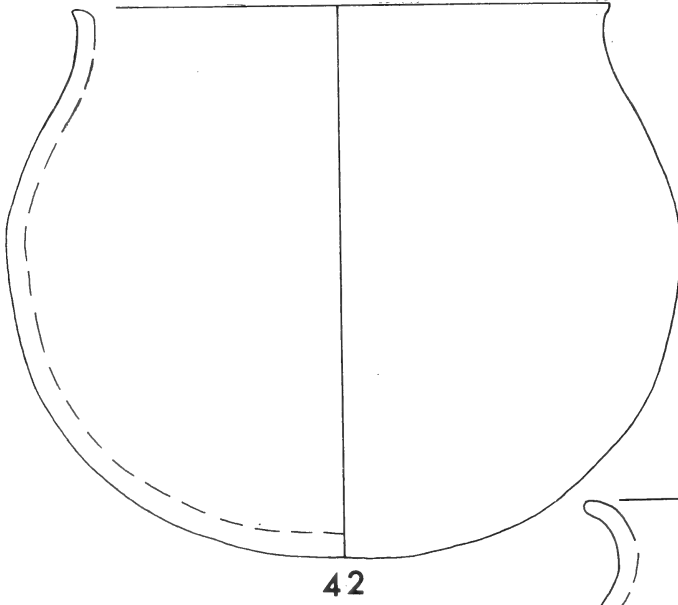
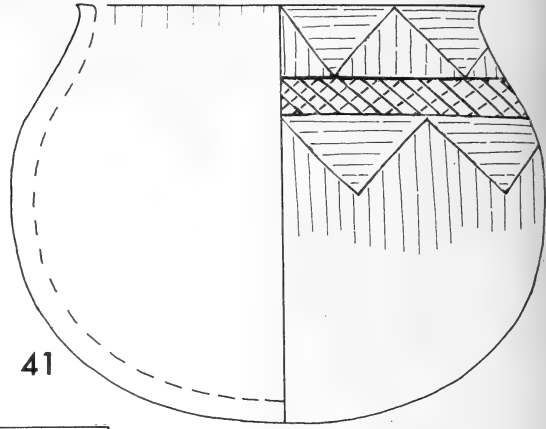
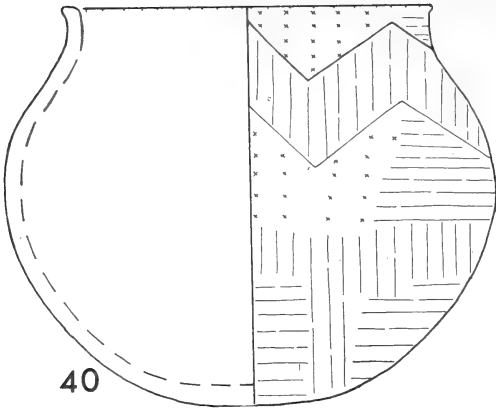
26^p

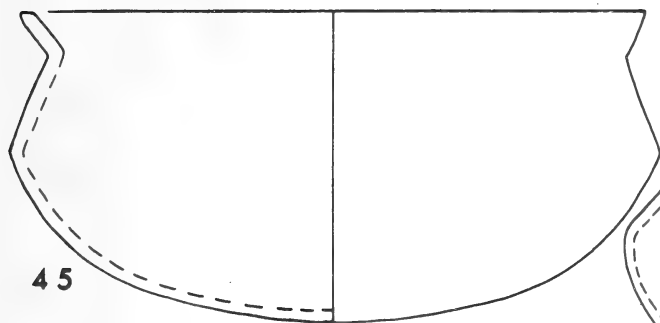
28



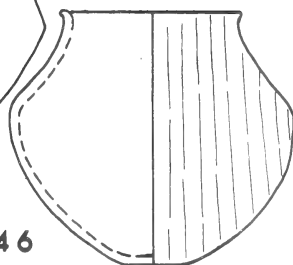




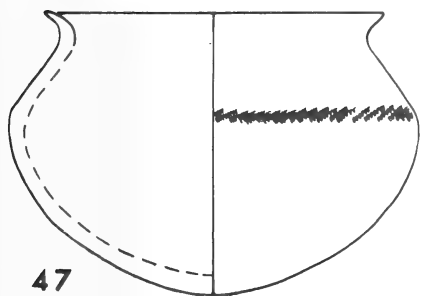




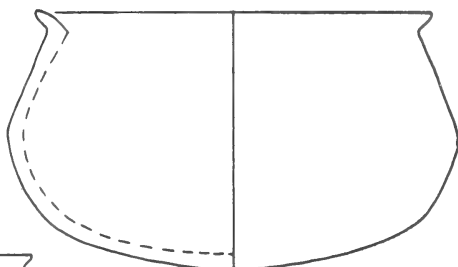
45



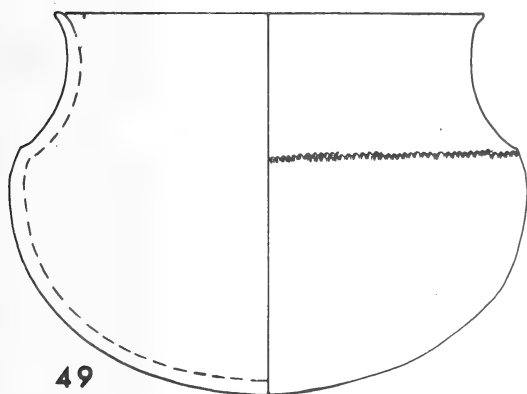
46



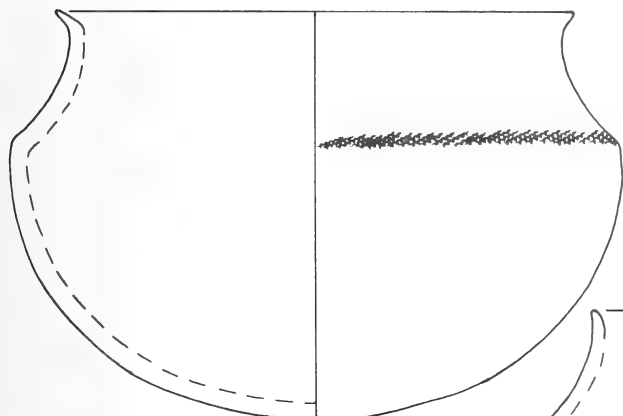
47



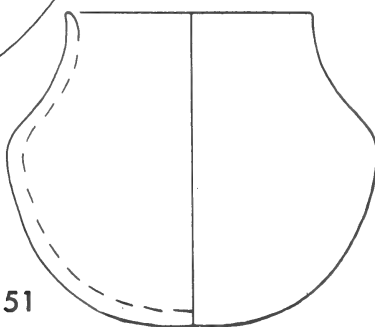
48



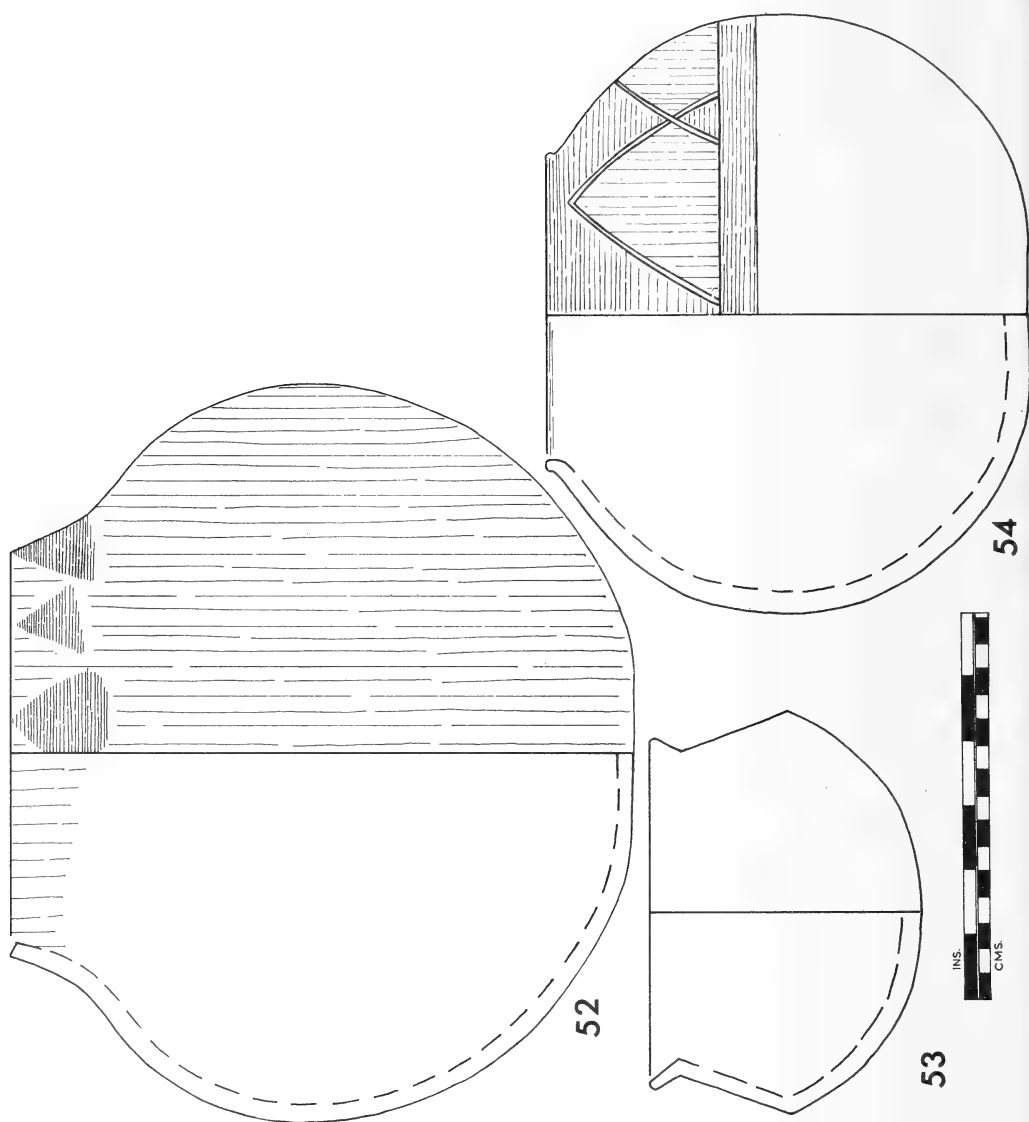
49

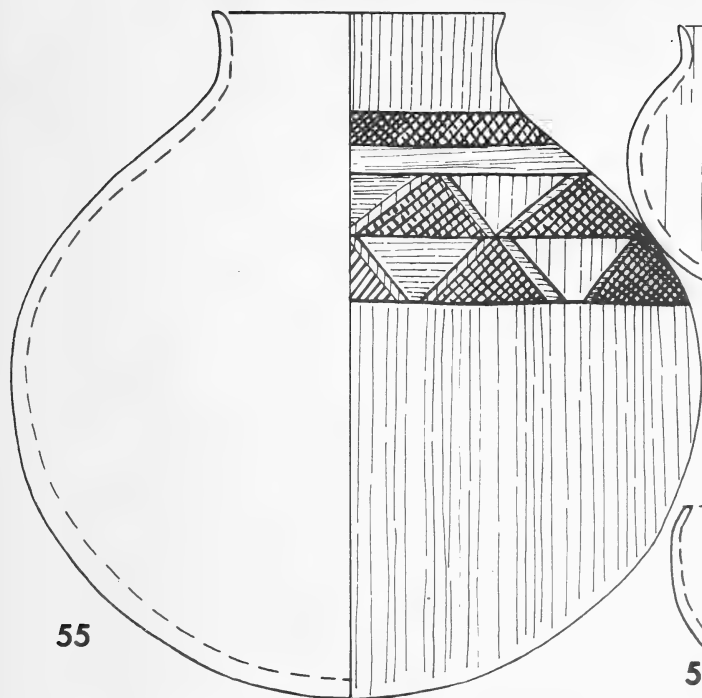


50

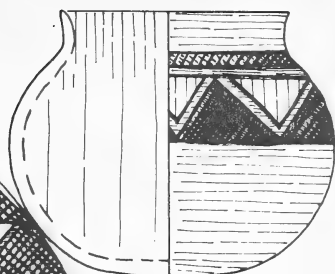


51

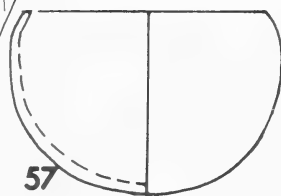




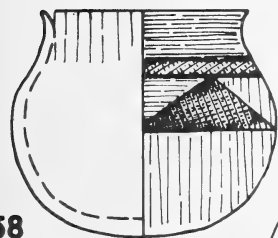
55



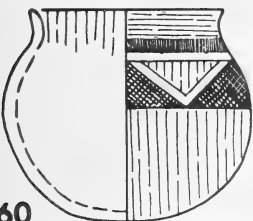
56



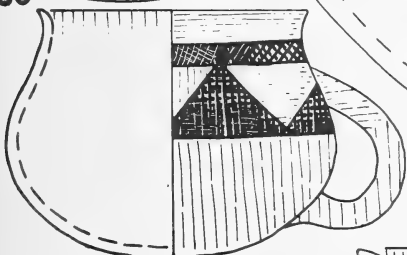
57



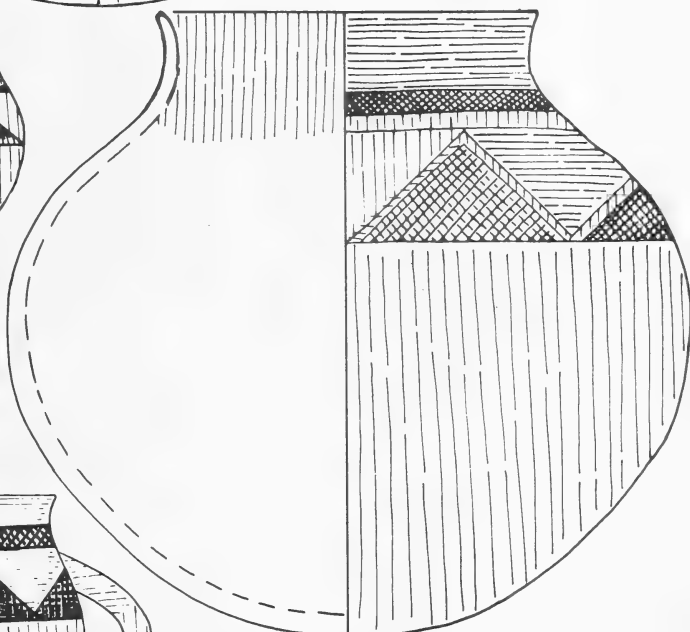
58



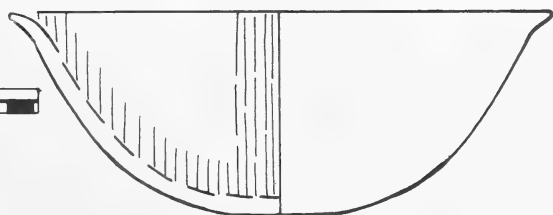
60



61

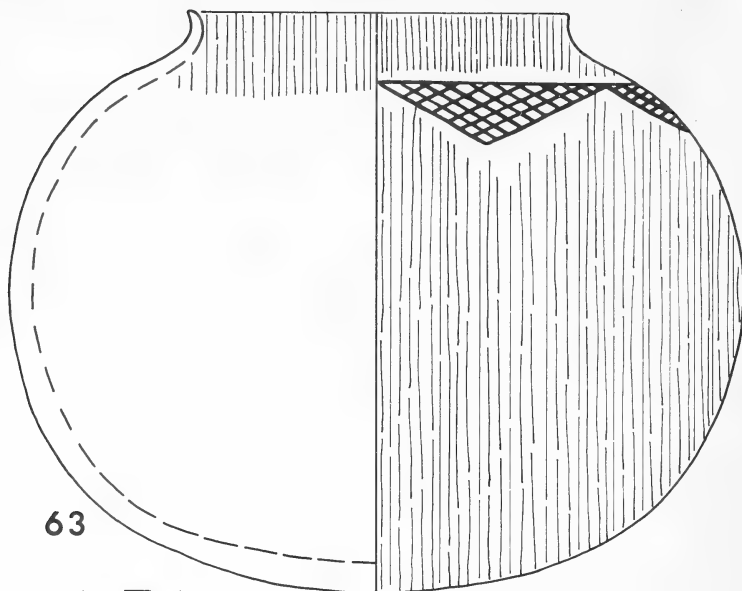


59

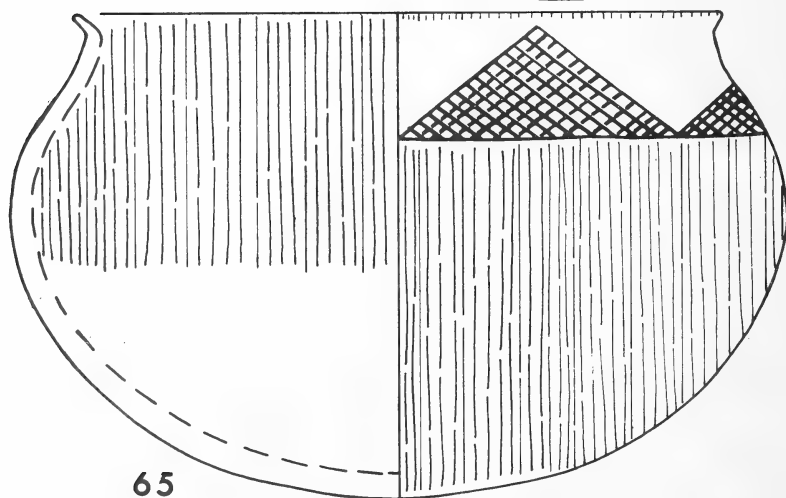
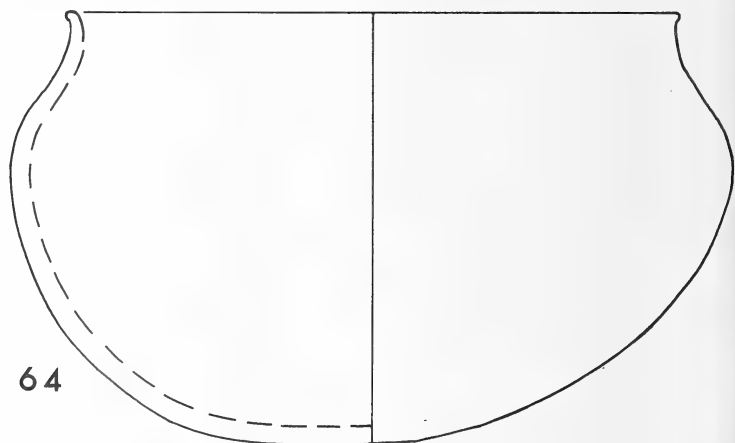


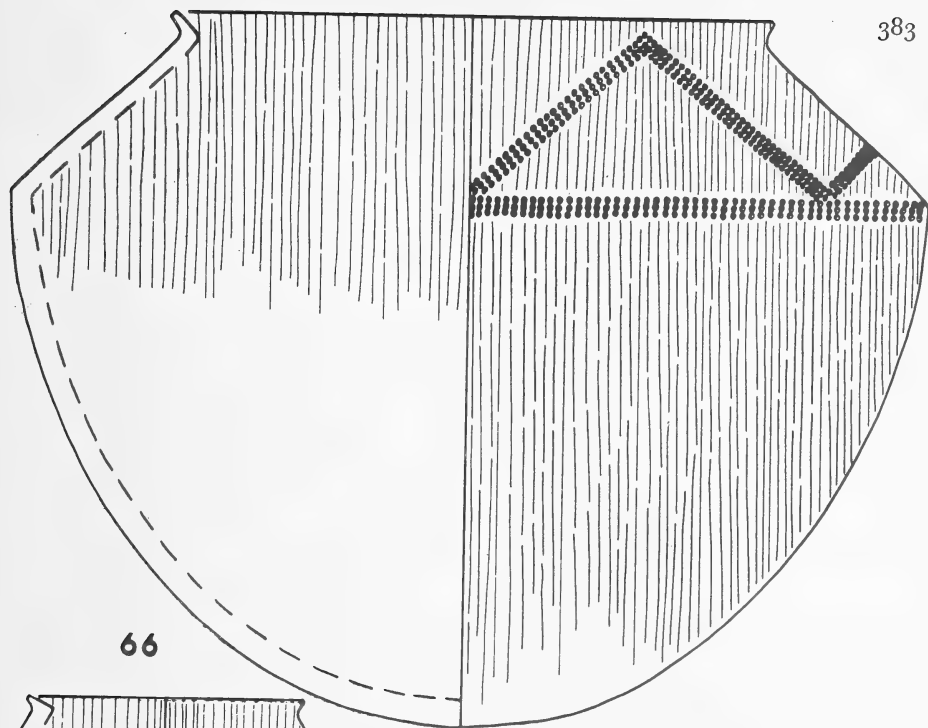
62^p



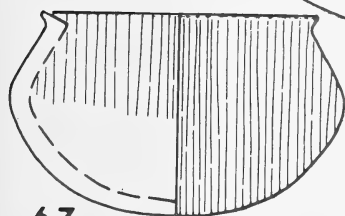


CMS INS

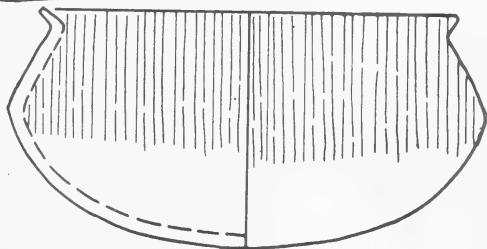




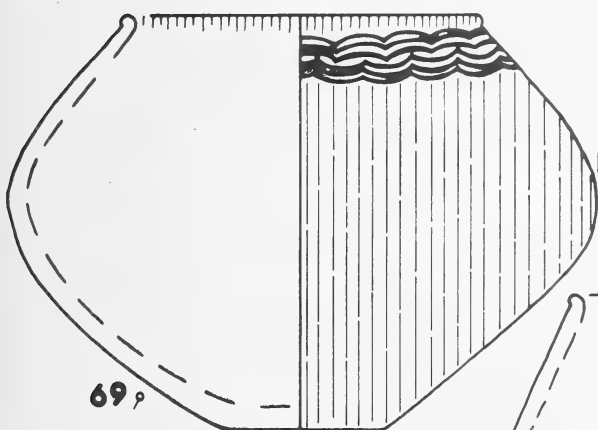
66



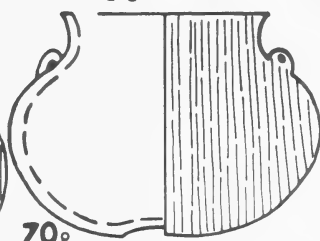
67



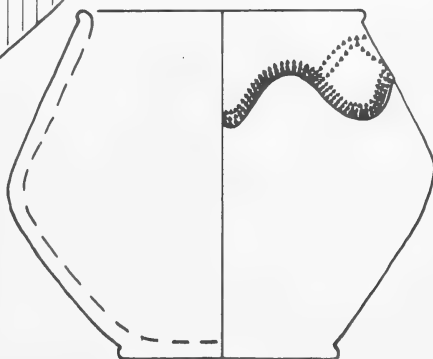
68



69p

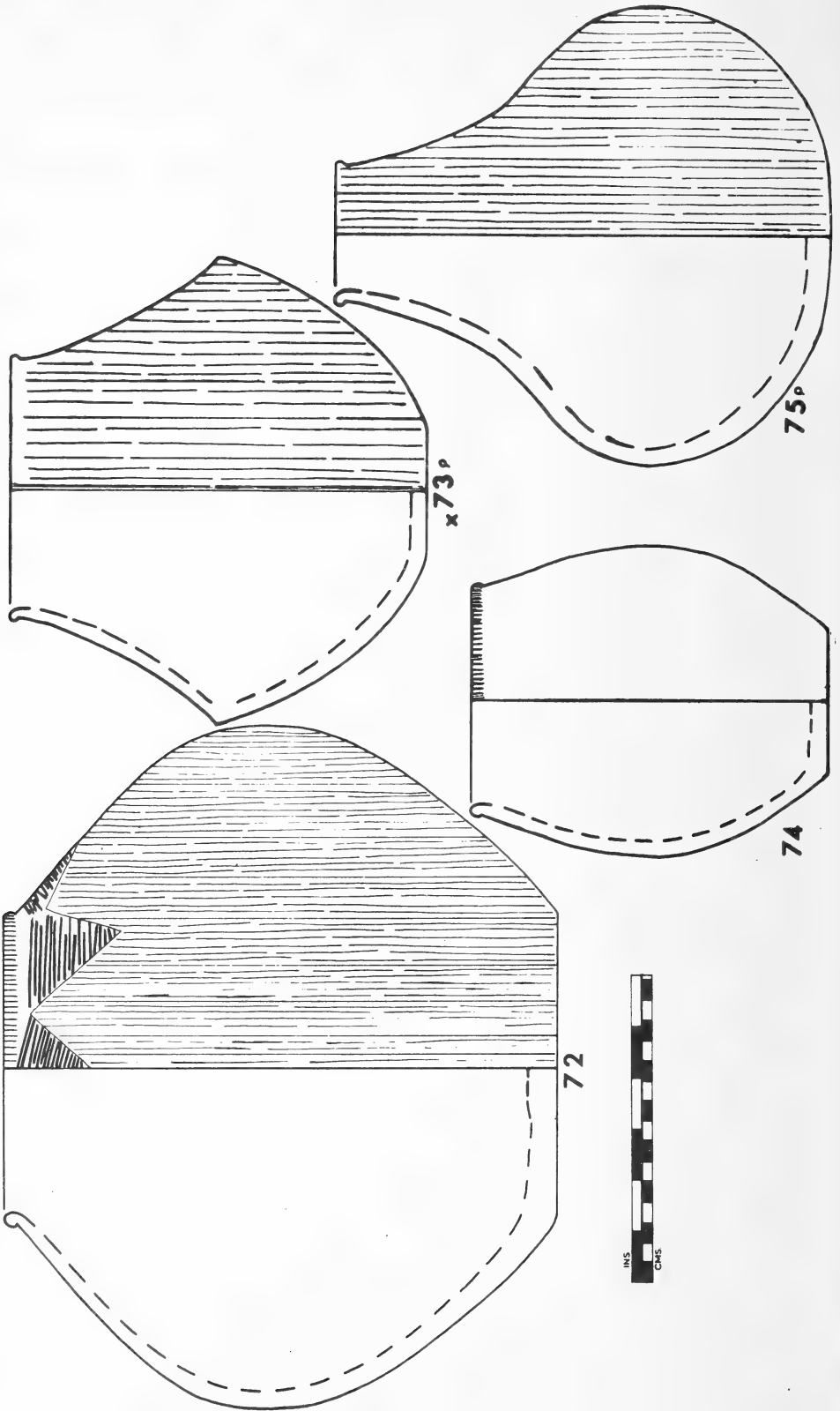


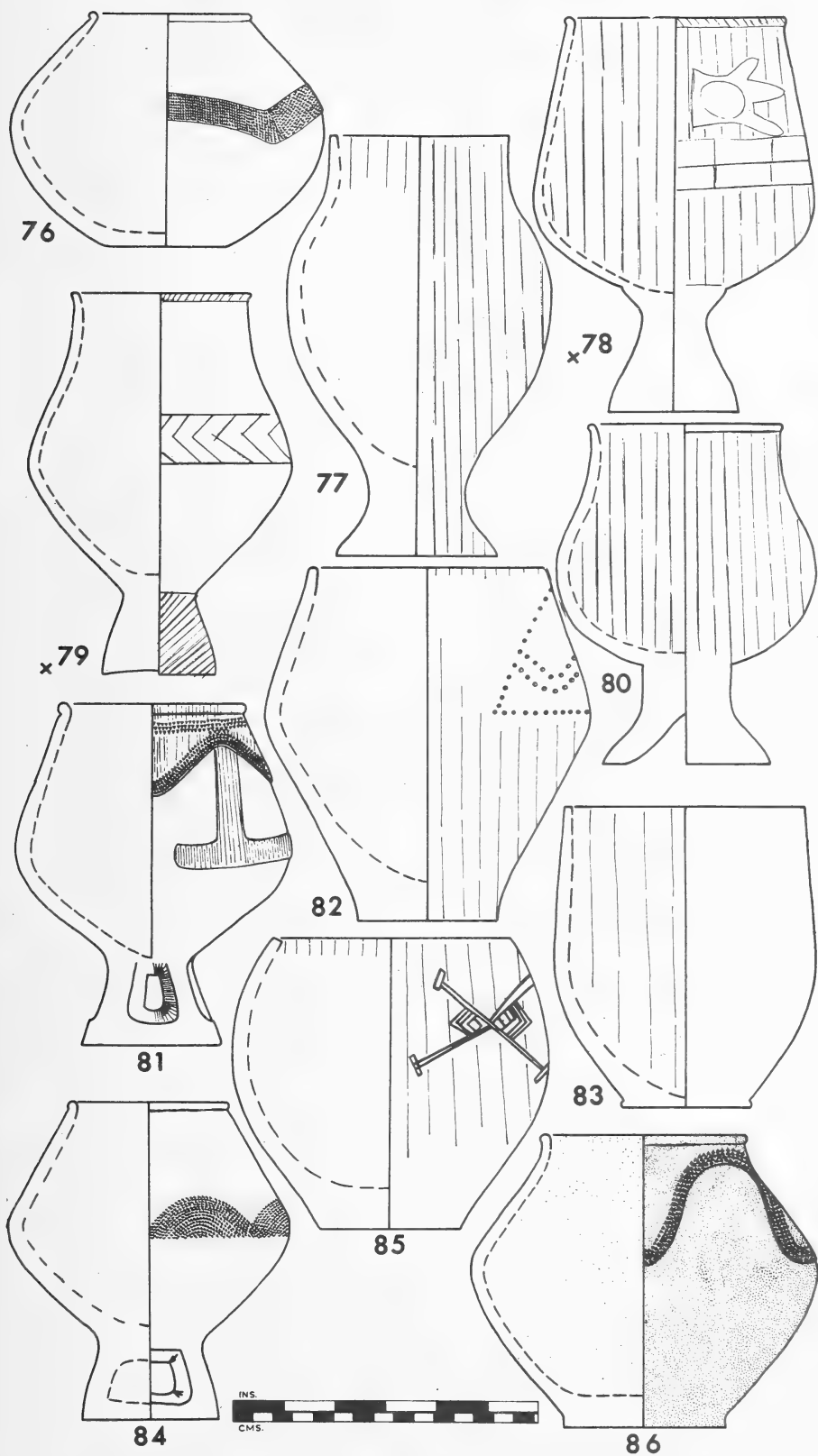
70p

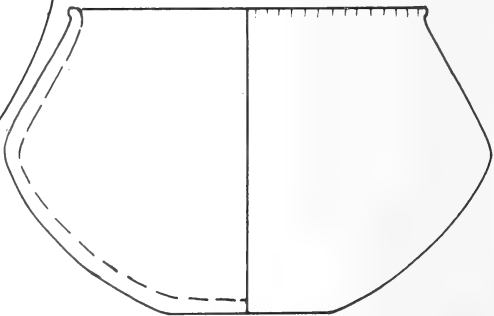
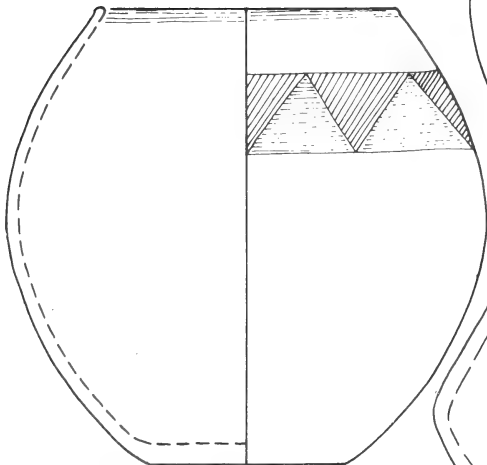
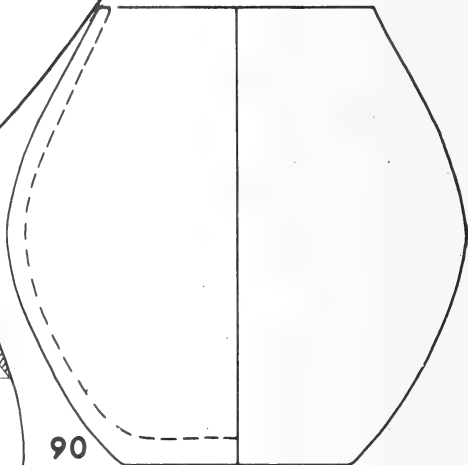
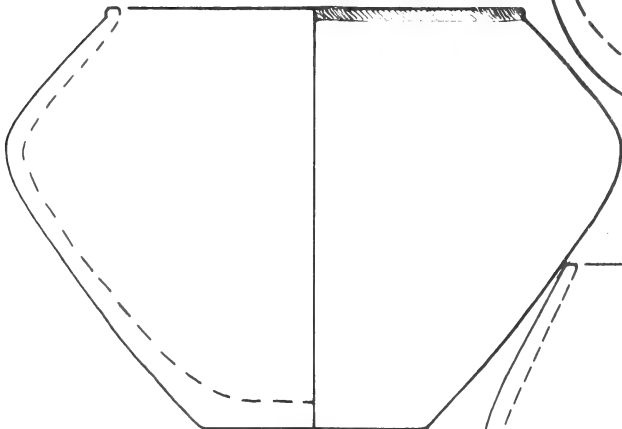
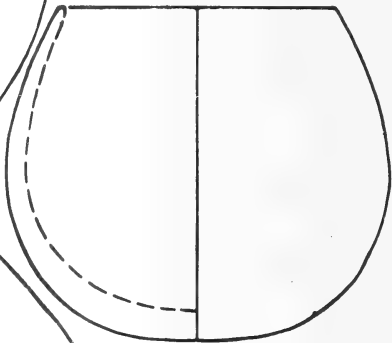
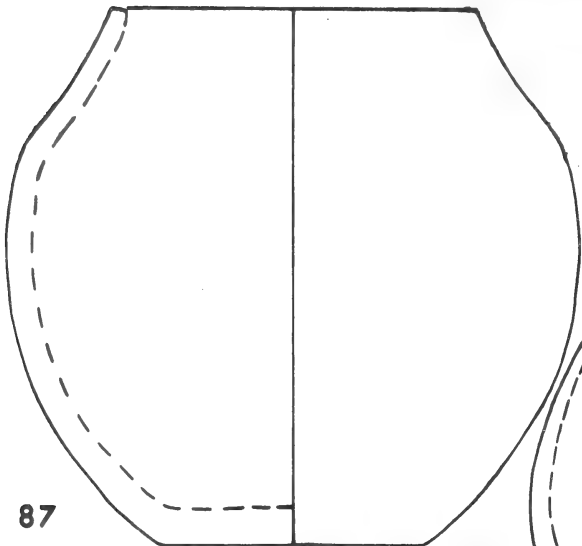


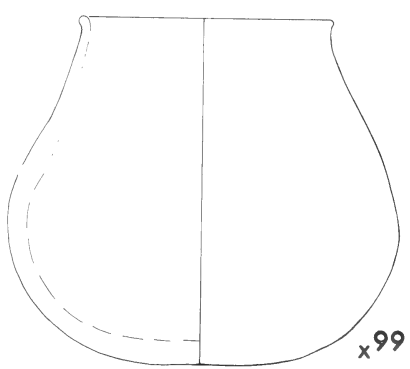
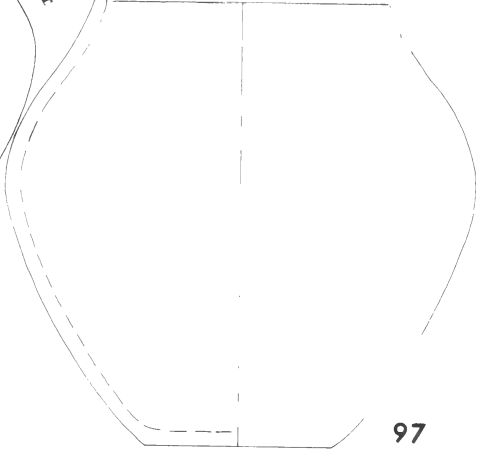
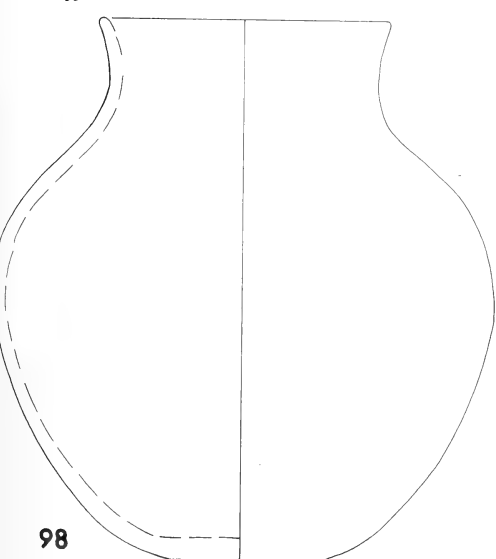
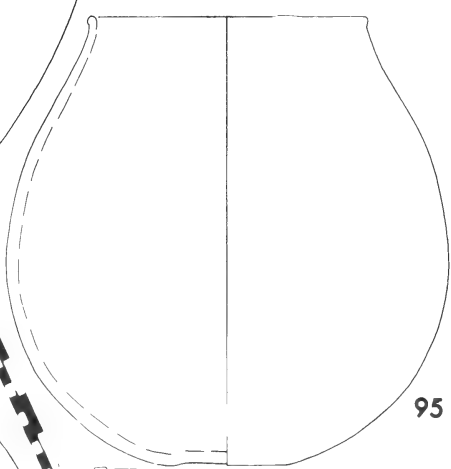
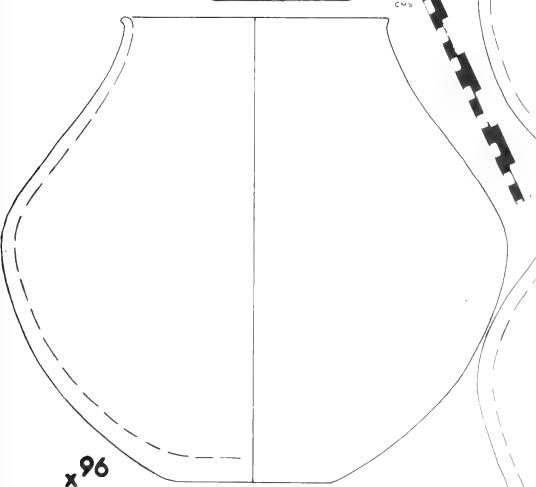
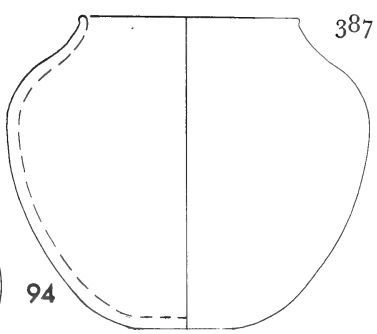
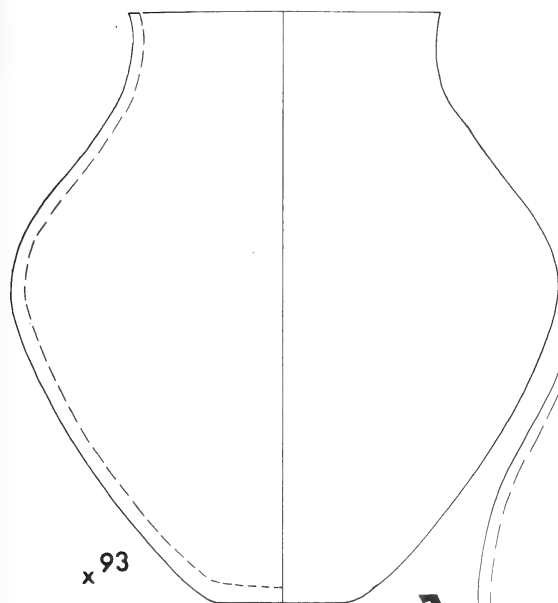
71p

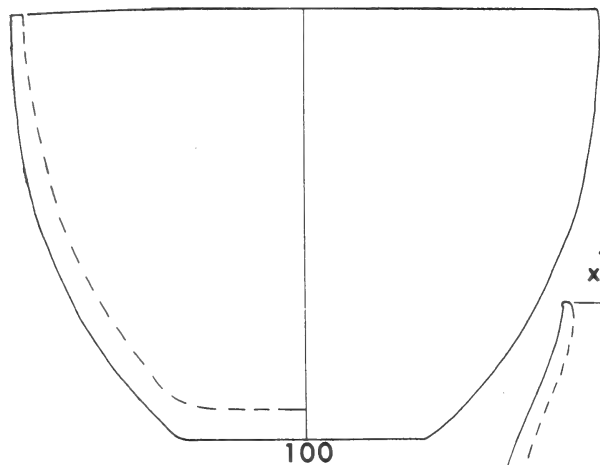




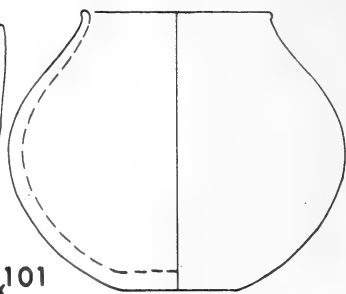




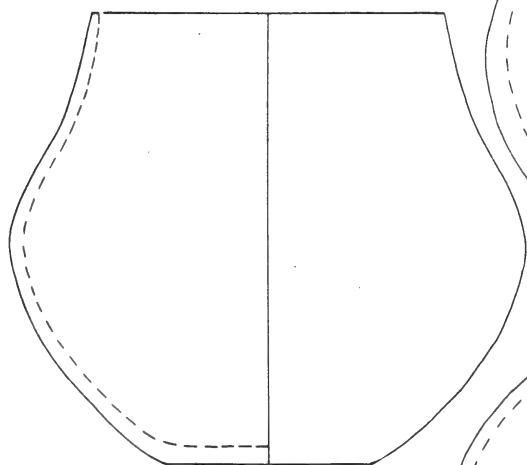




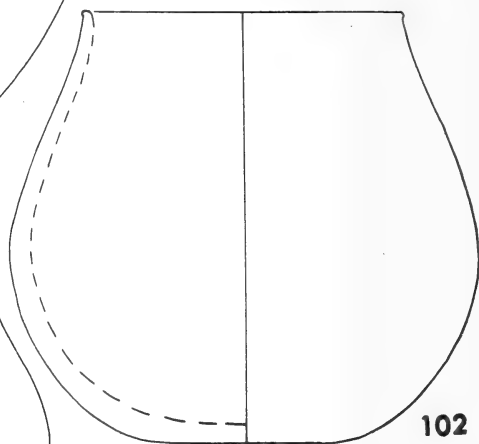
100



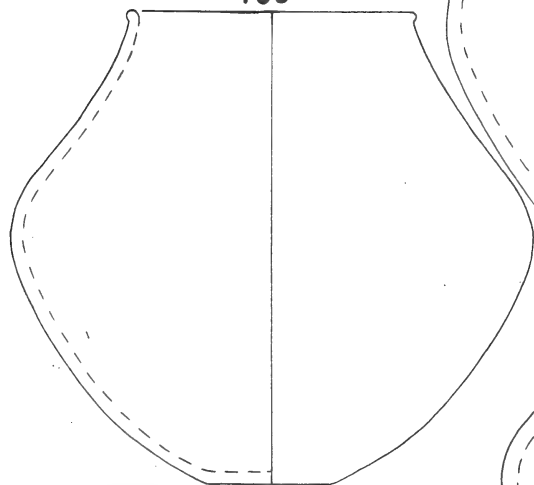
x101



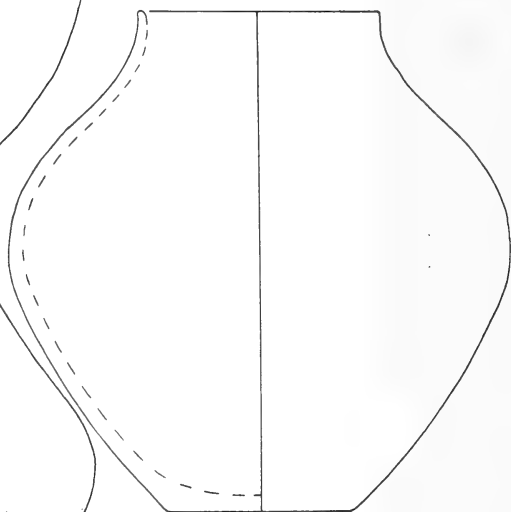
103



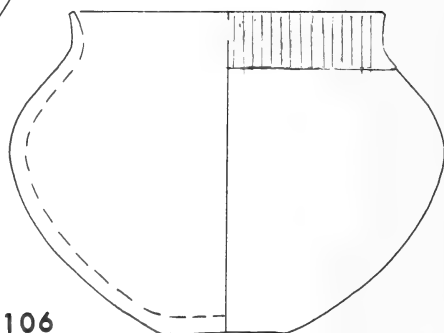
102



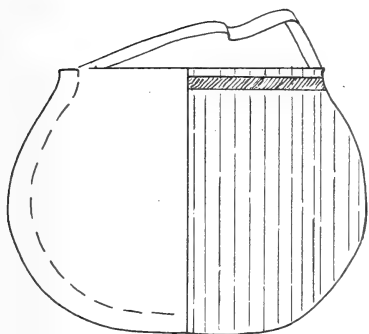
105



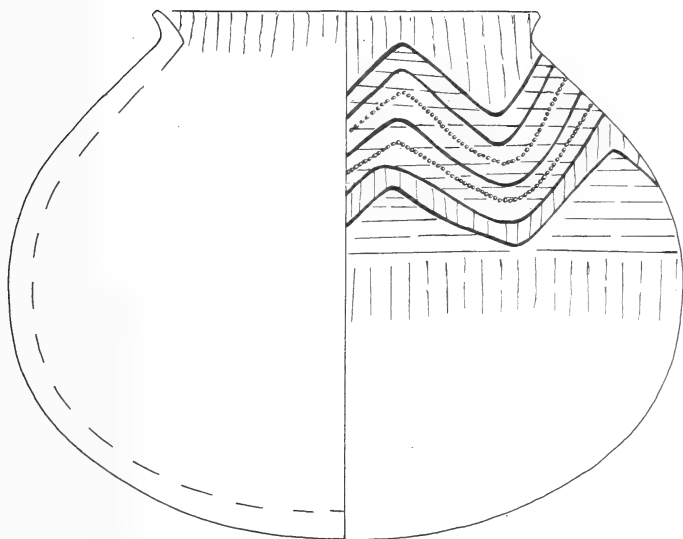
104



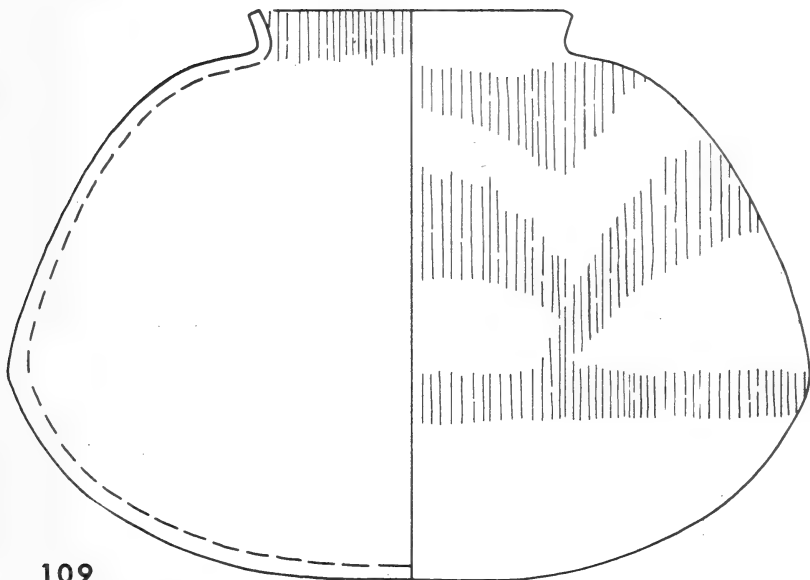
106



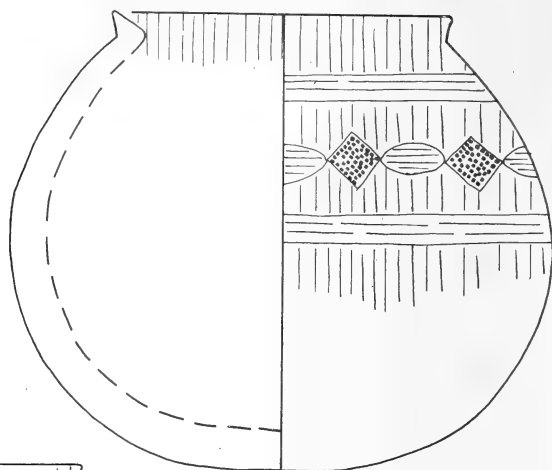
107



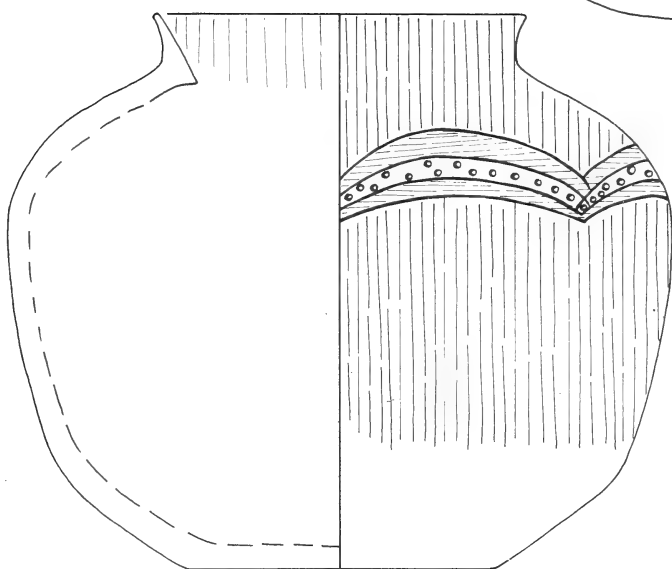
108



109

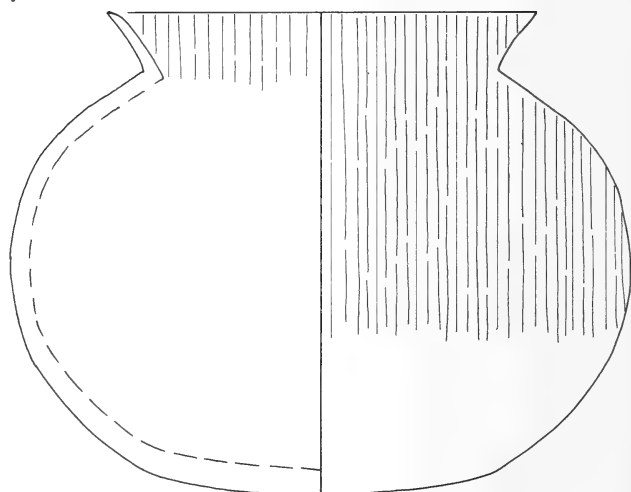


110

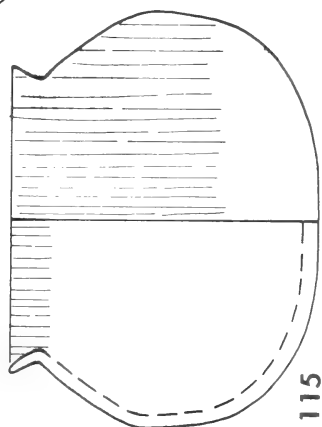
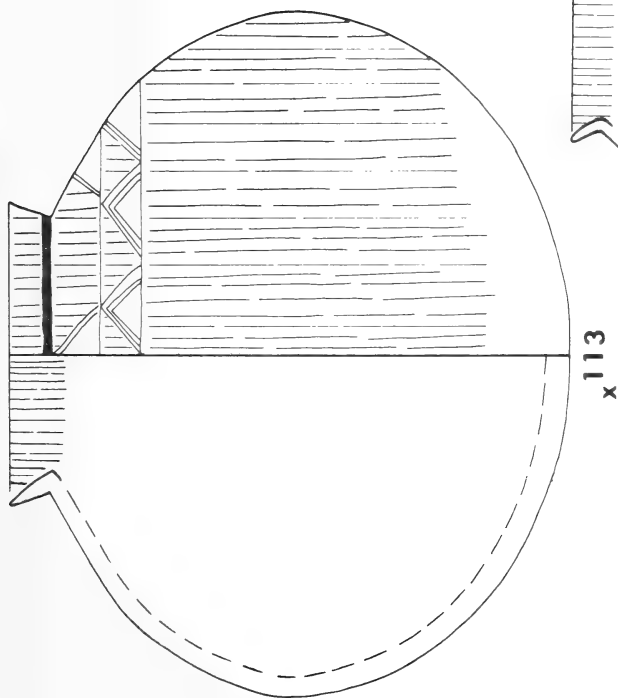
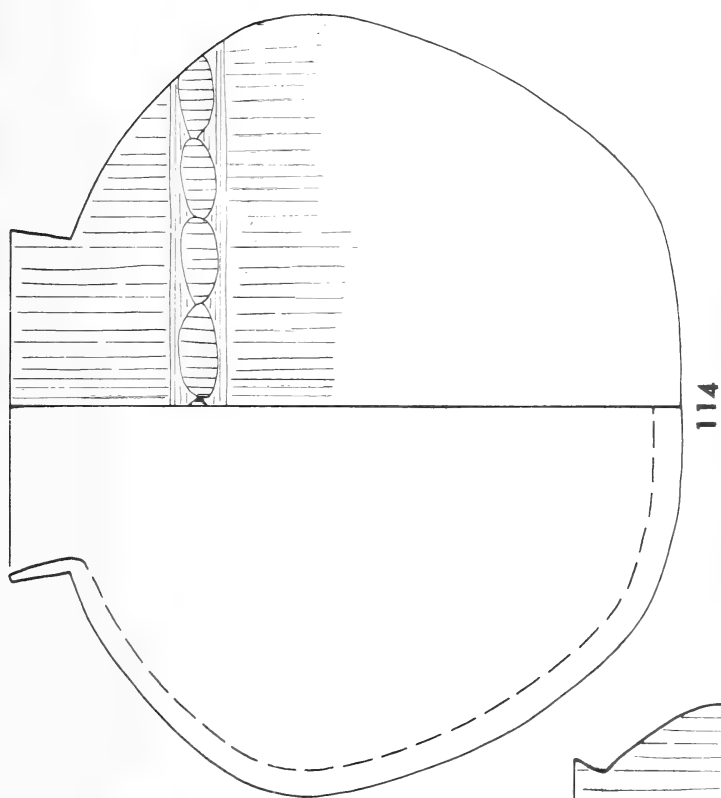


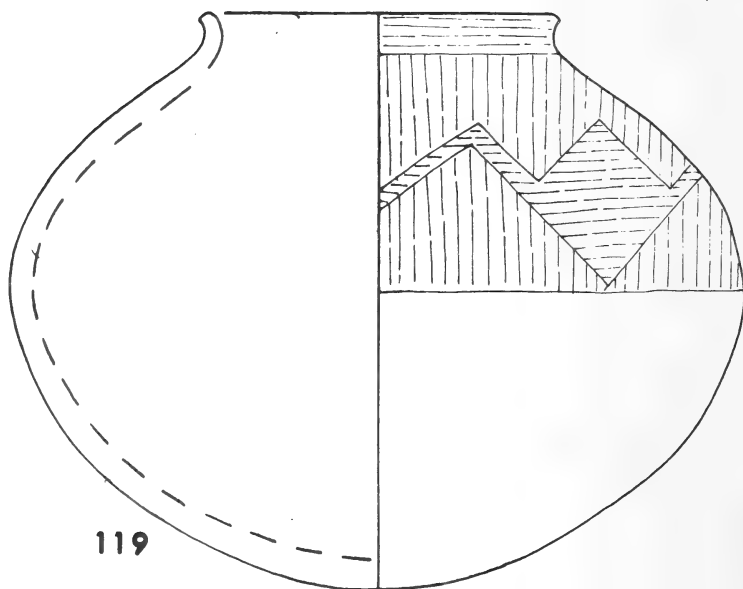
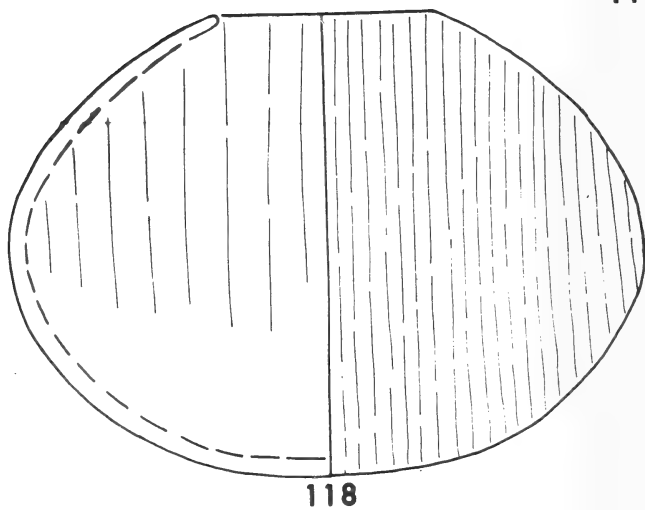
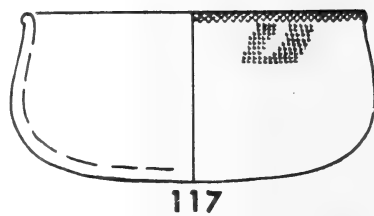
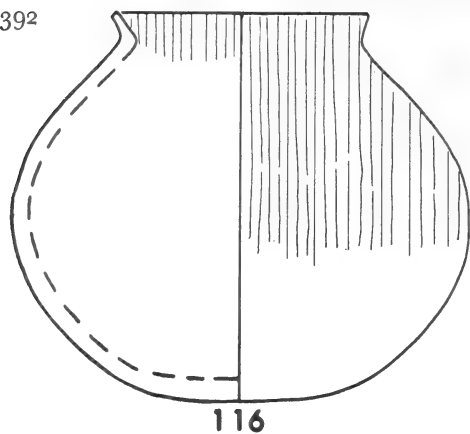
111

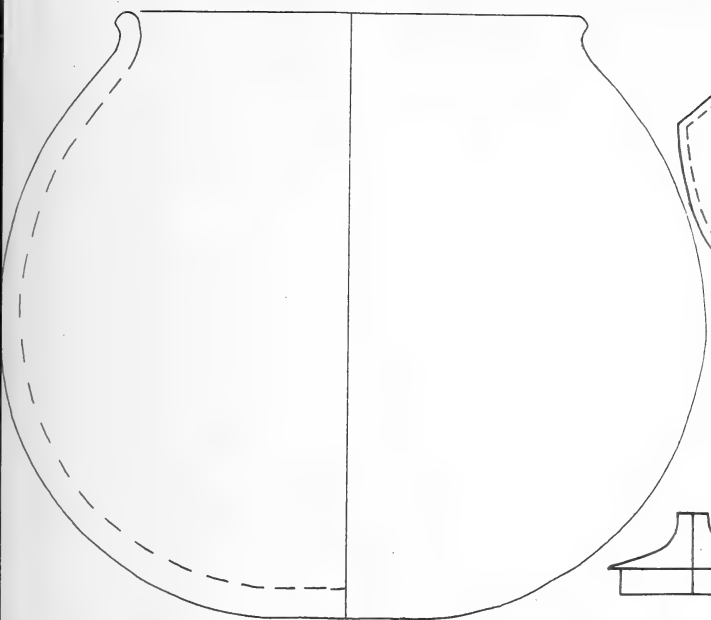
CMS. INS.



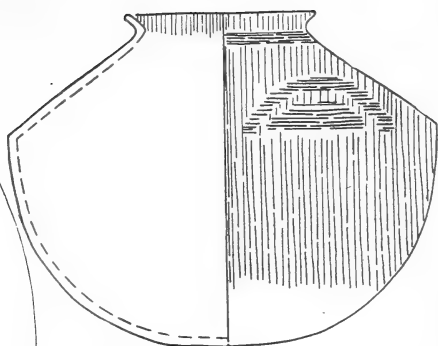
112



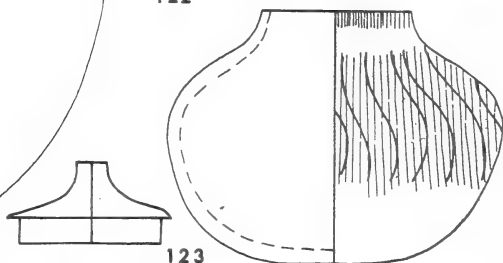




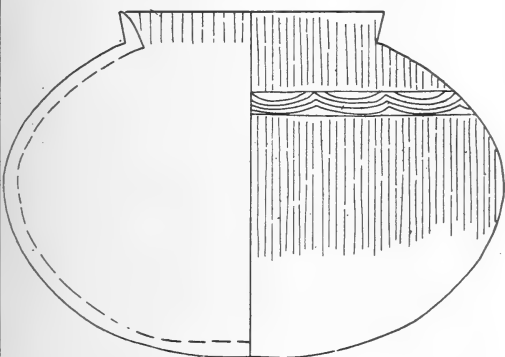
120



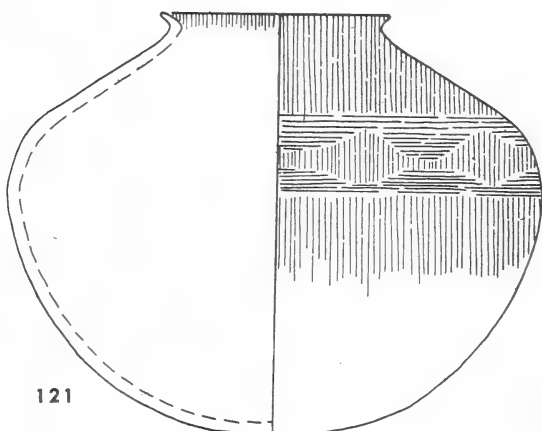
122



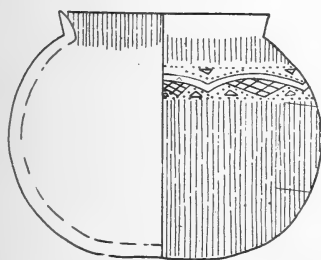
123



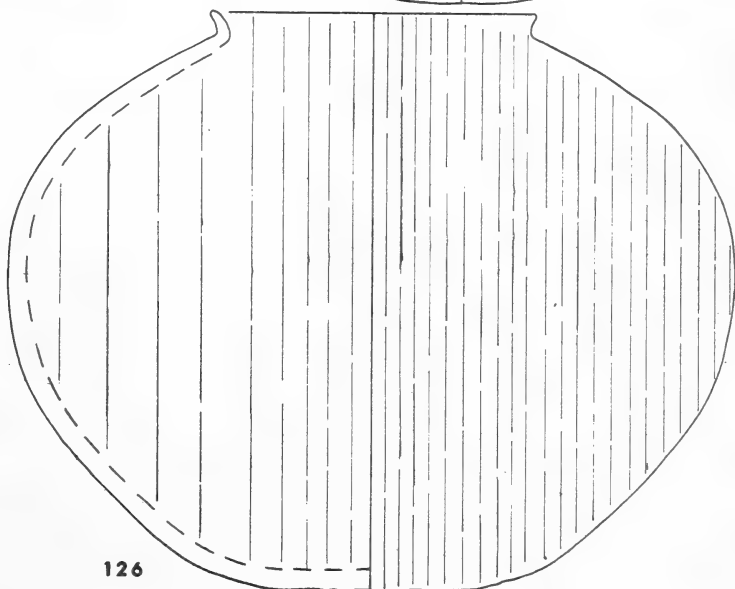
x 125



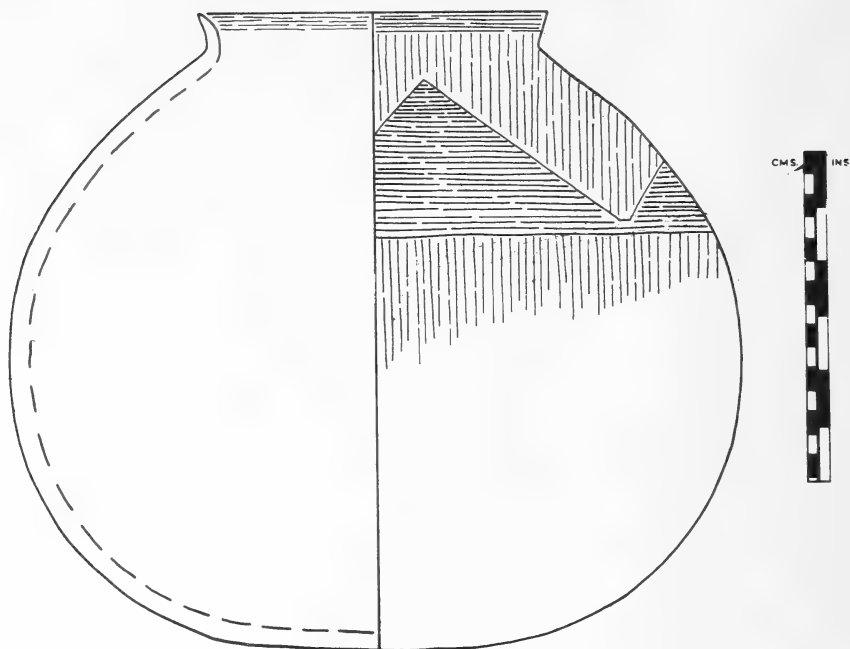
121



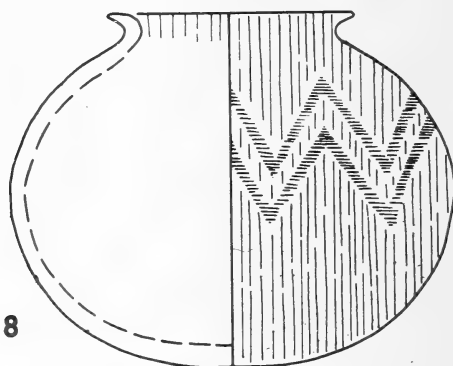
x 124



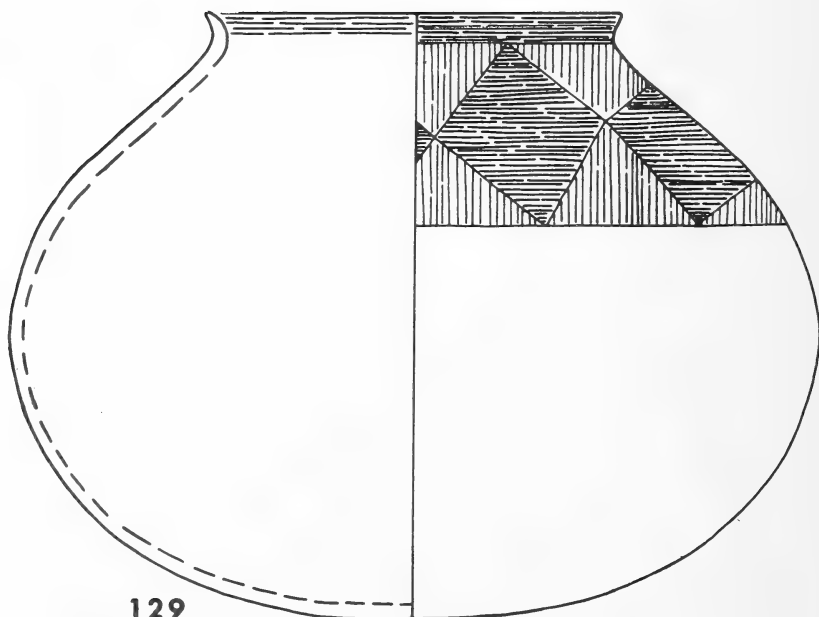
126



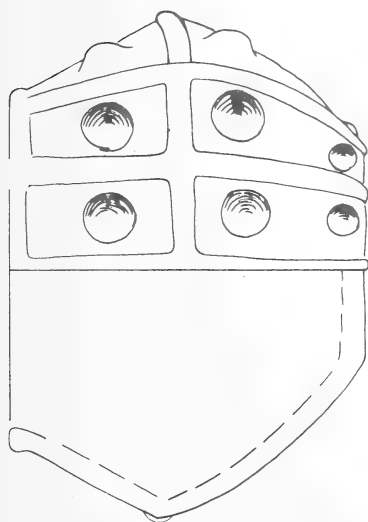
127



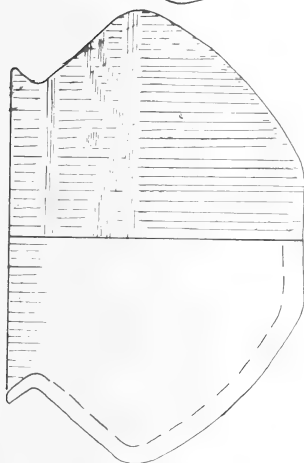
128



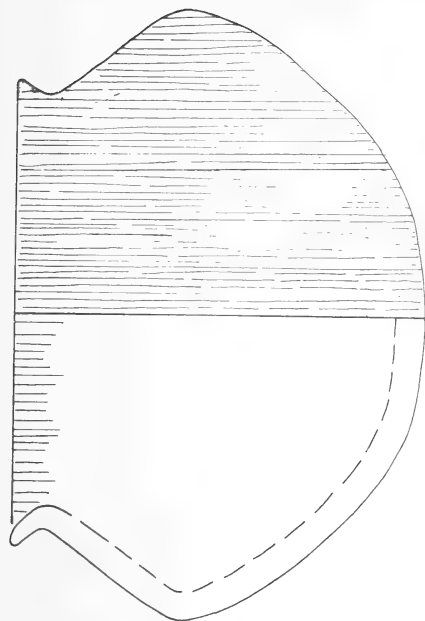
129



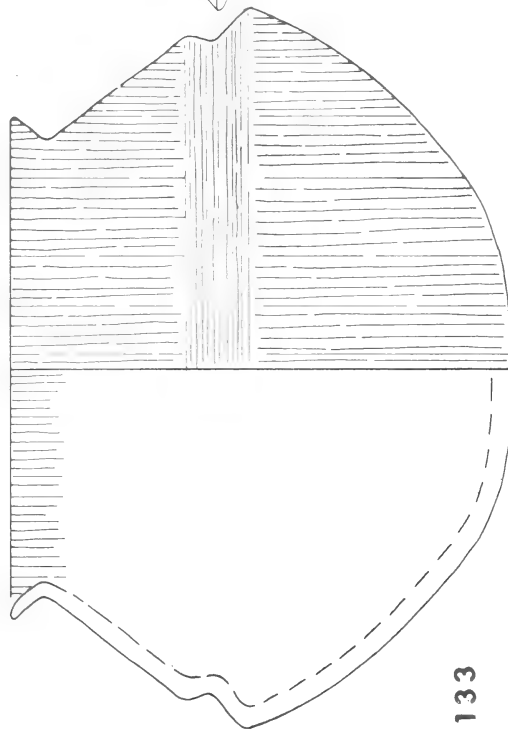
130



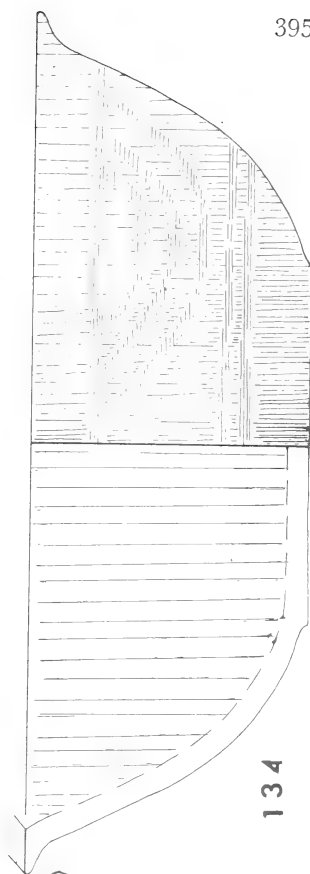
131



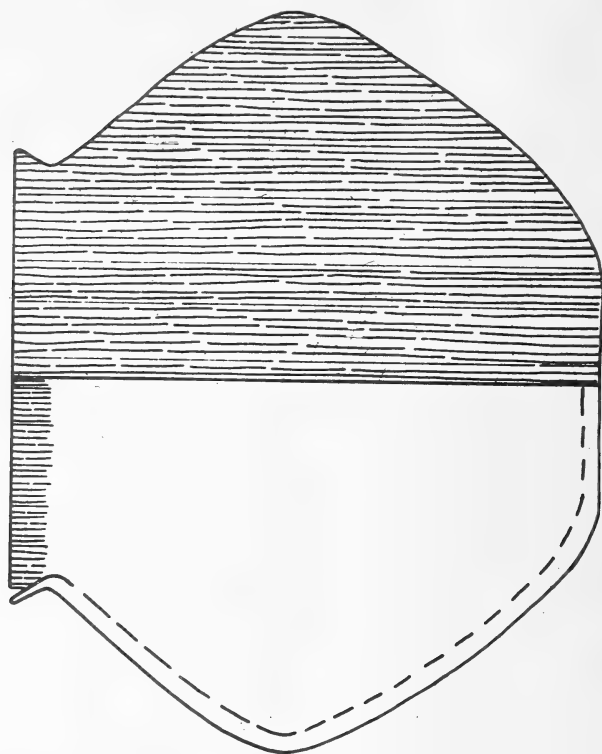
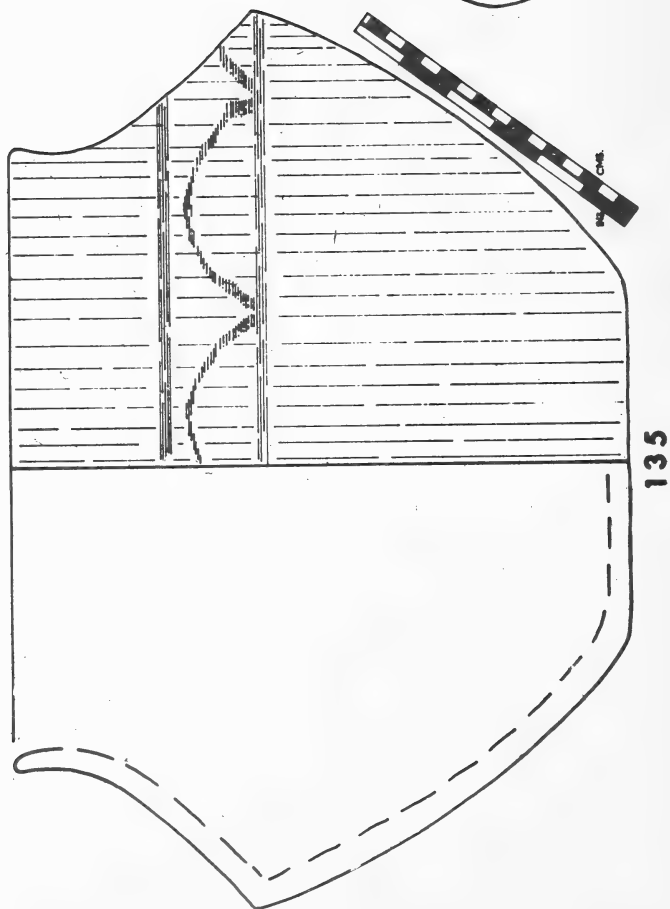
132

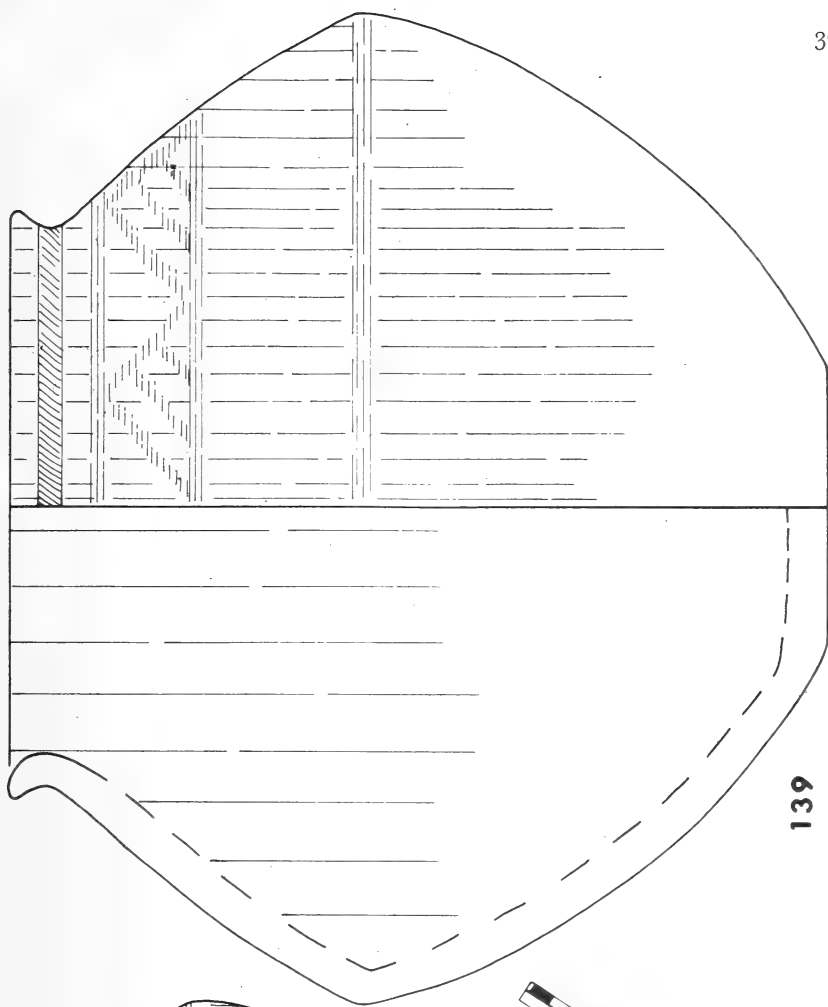


133

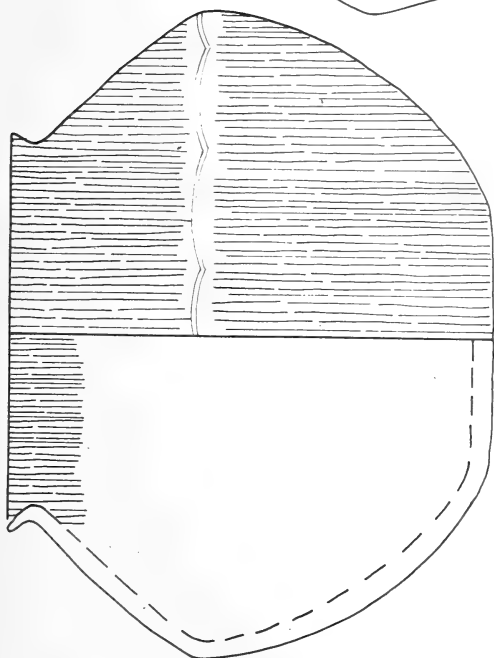


134

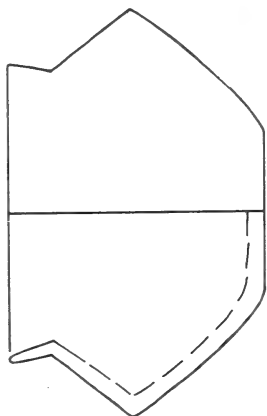
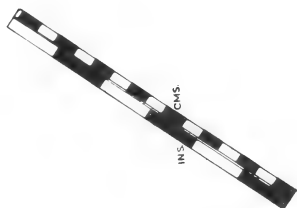




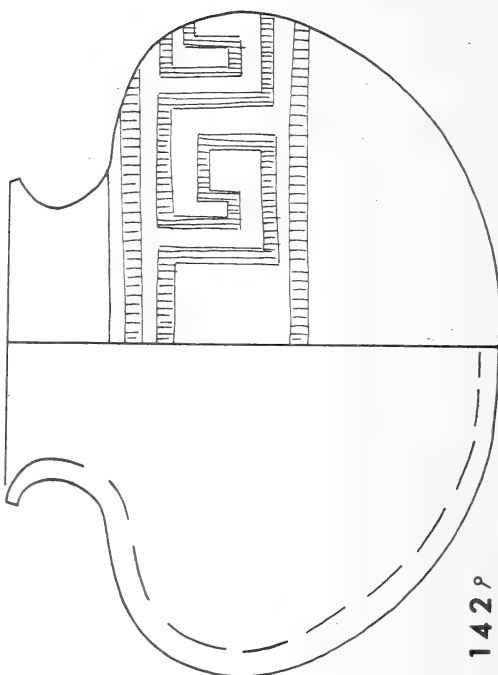
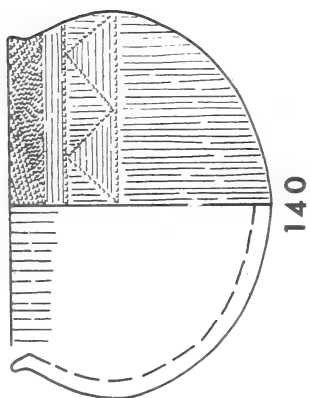
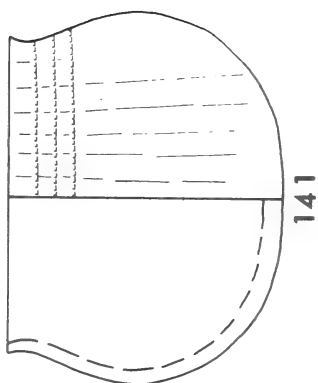
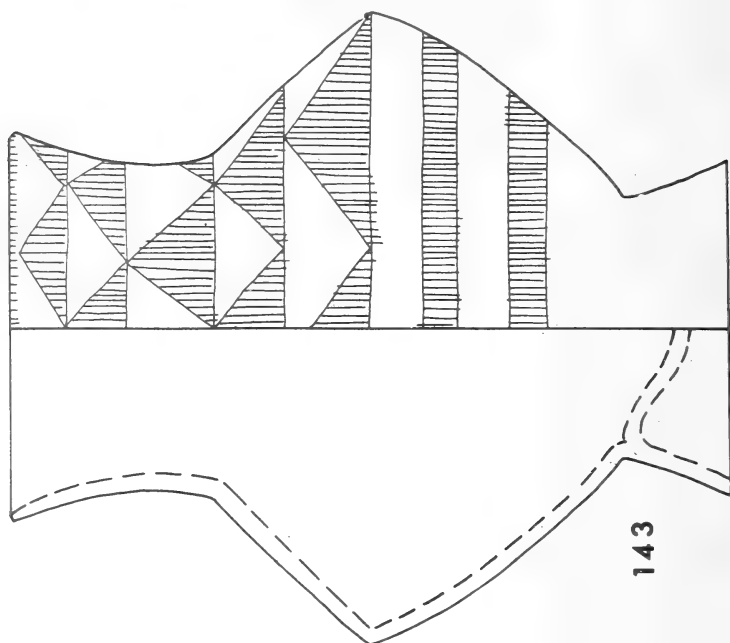
139

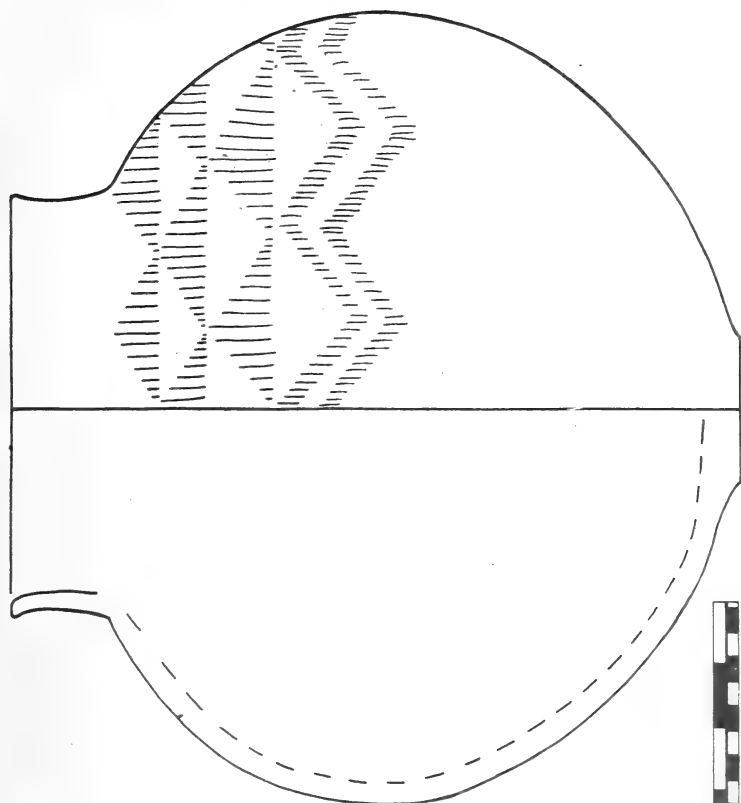
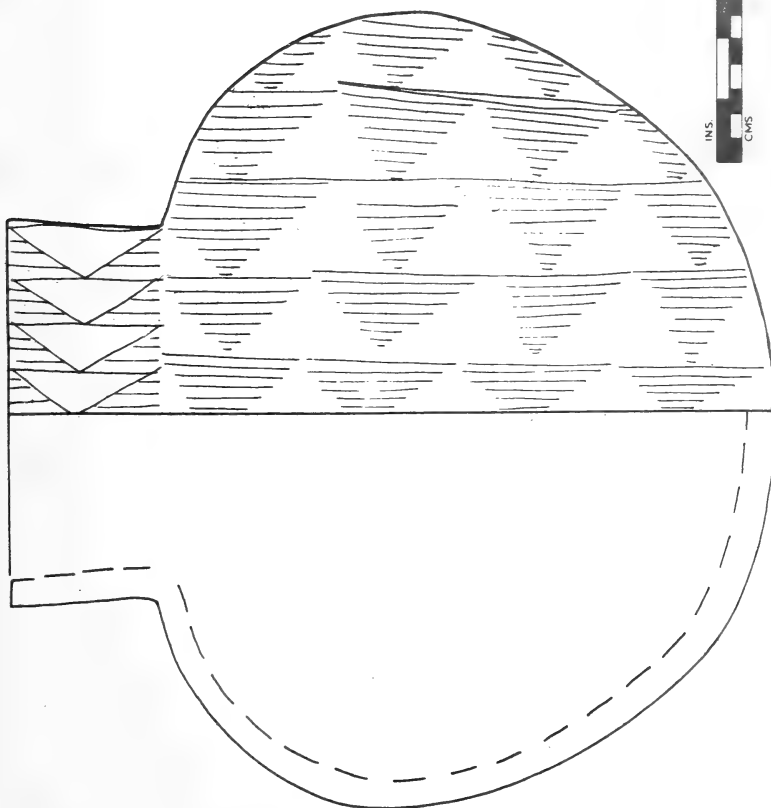


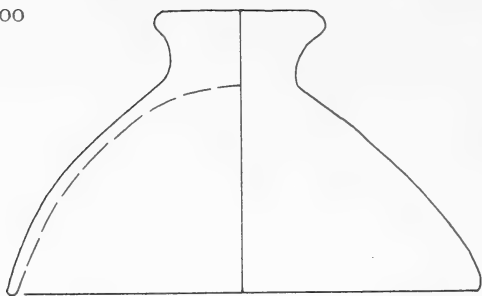
137



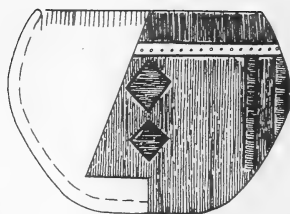
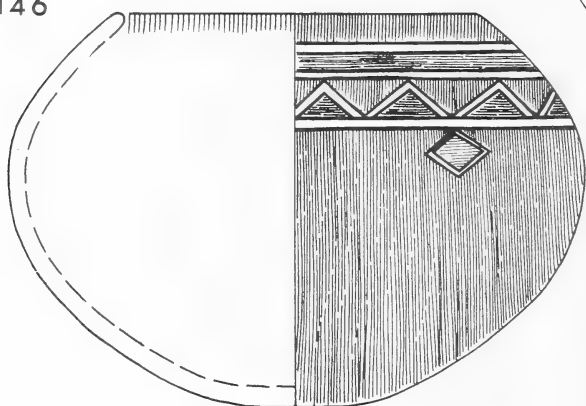
138



145^P144^P

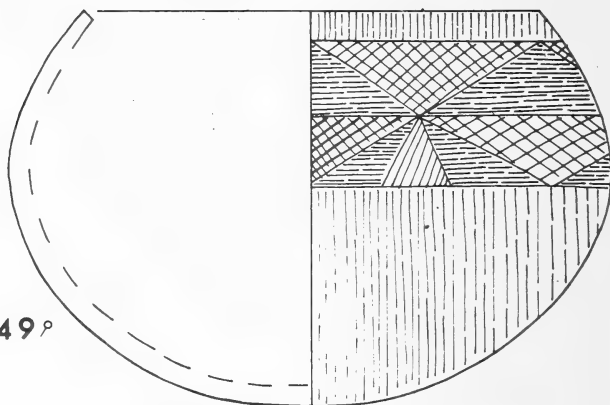


146

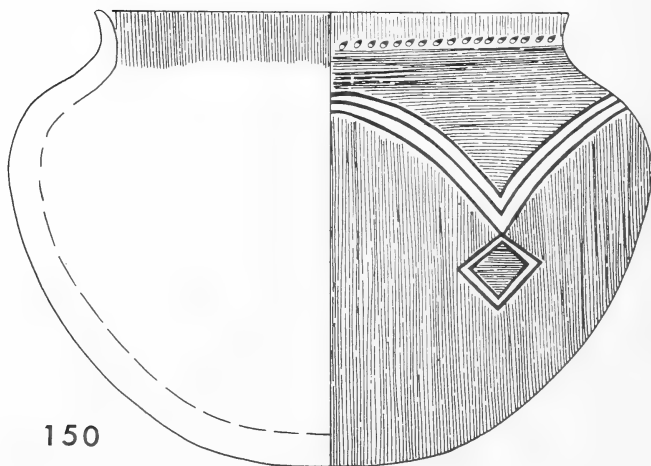


147

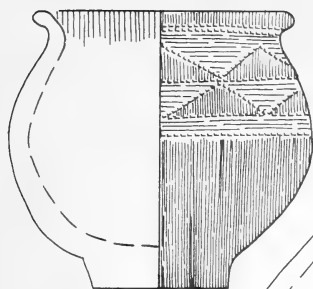
148



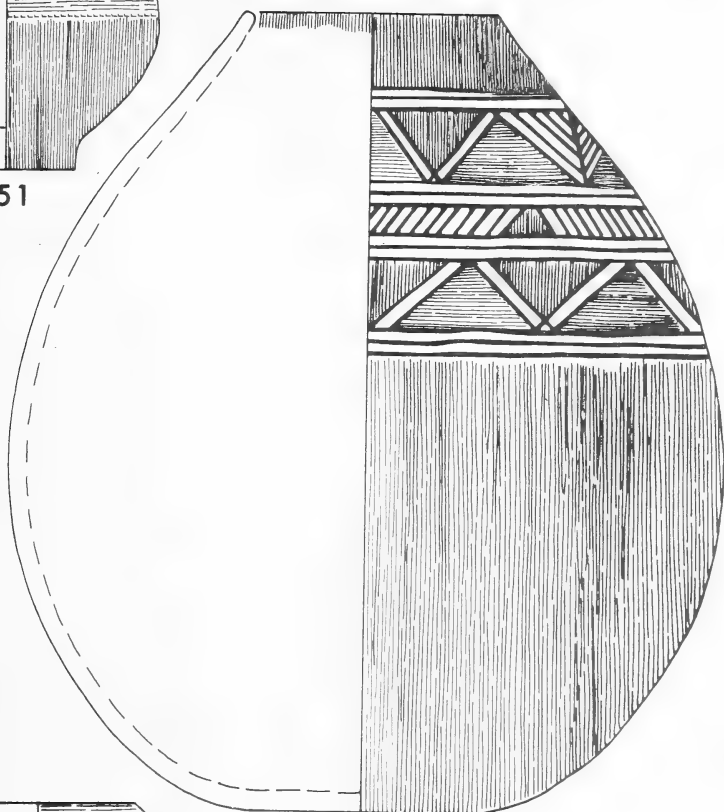
149



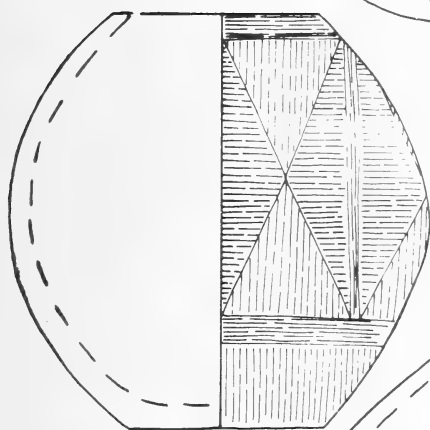
150



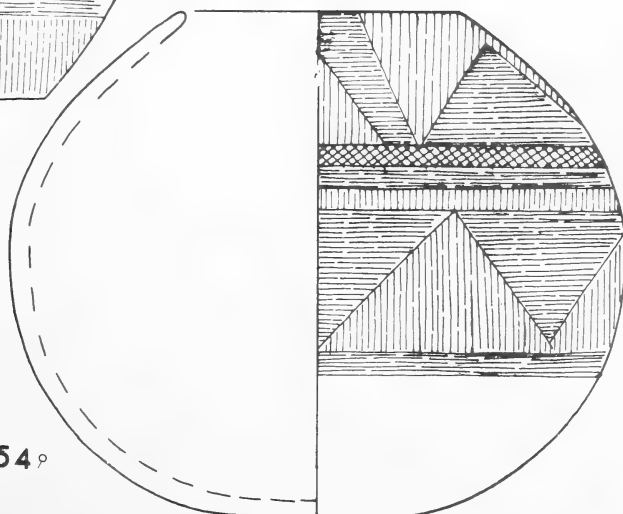
151



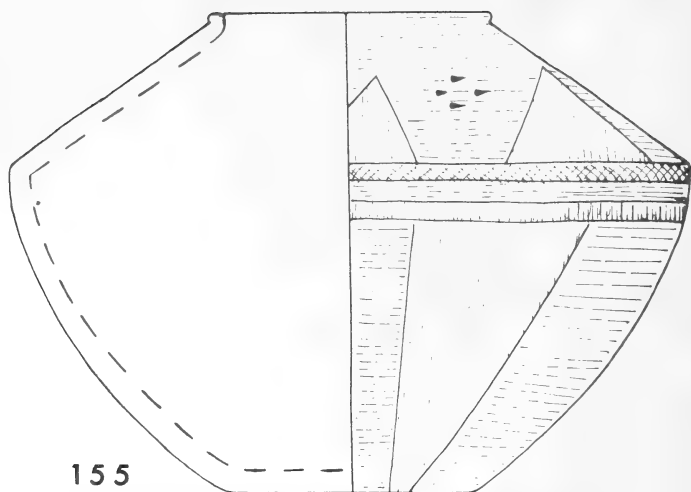
152



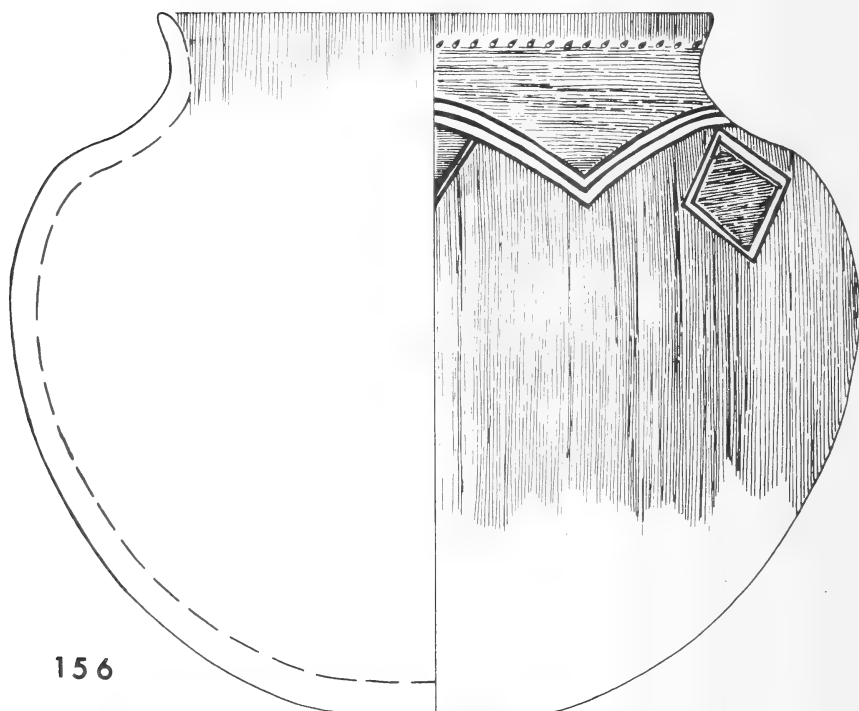
153°



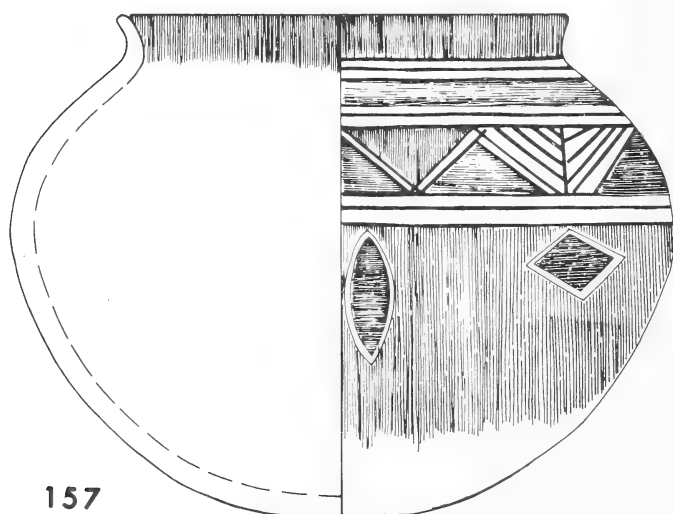
154°



155

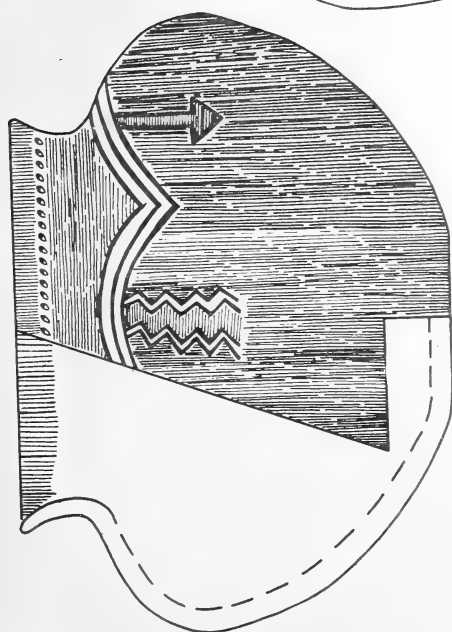
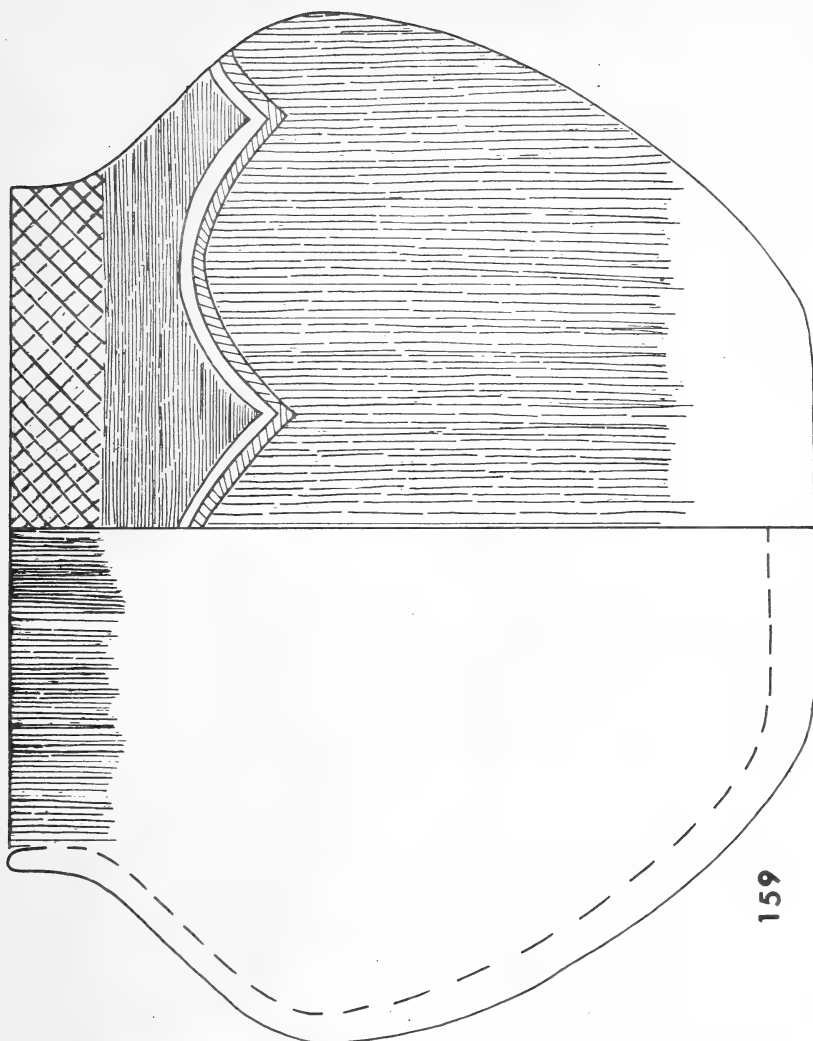


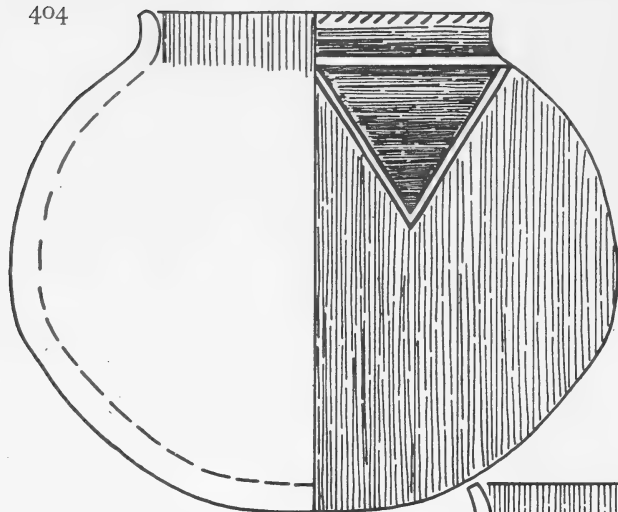
156



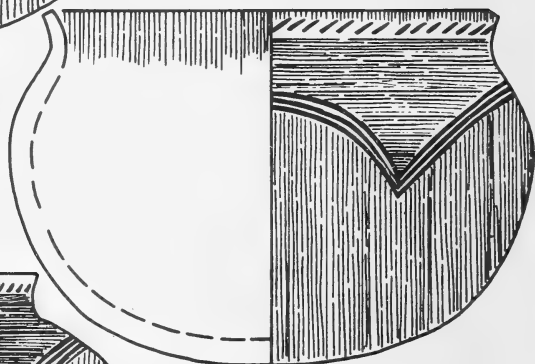
157



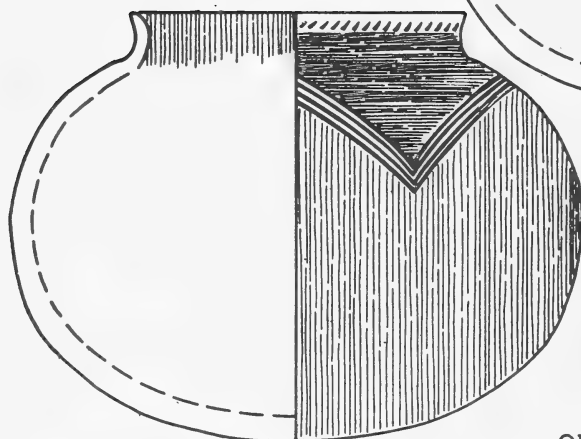




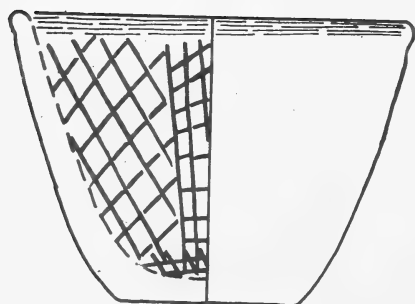
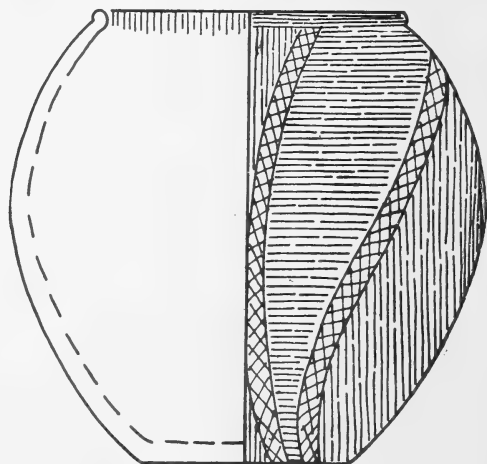
160

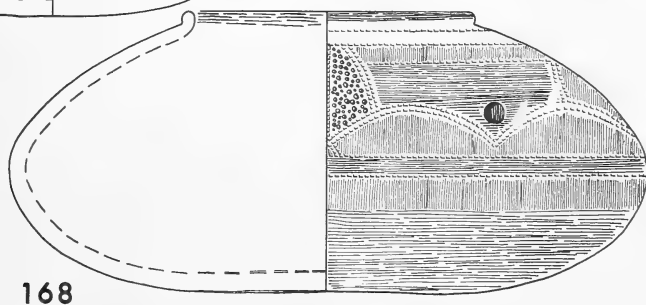
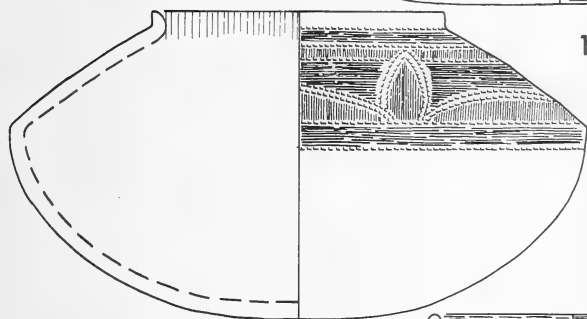
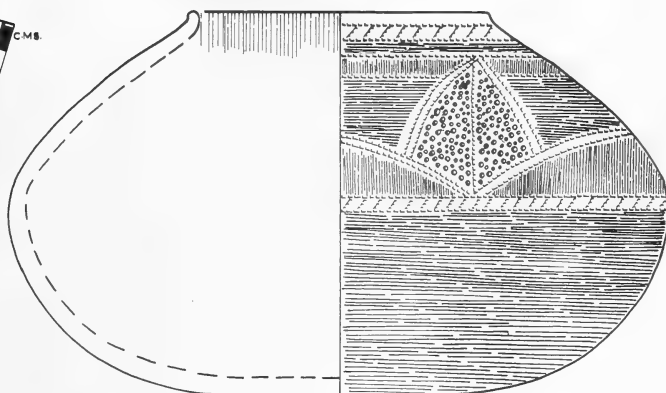
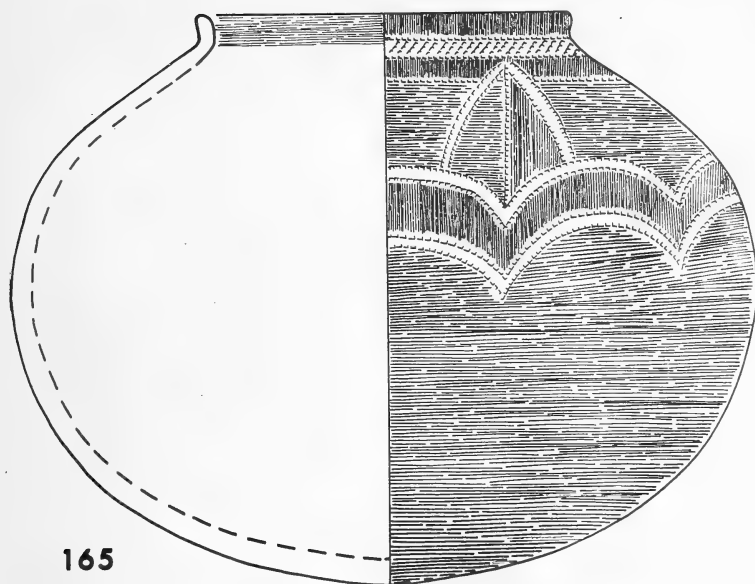


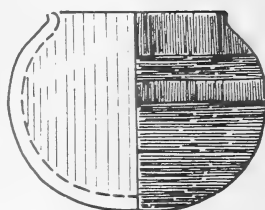
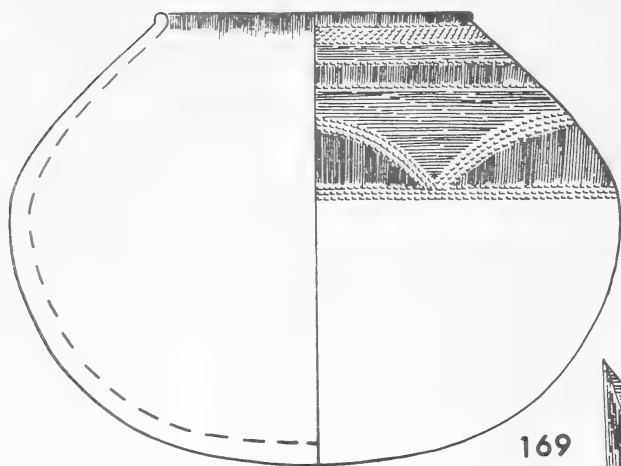
161

INS.
CMS

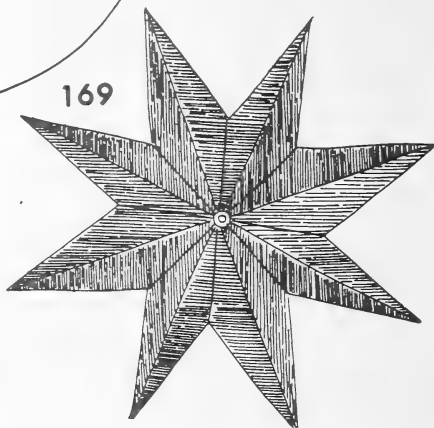
162

163^p164^p

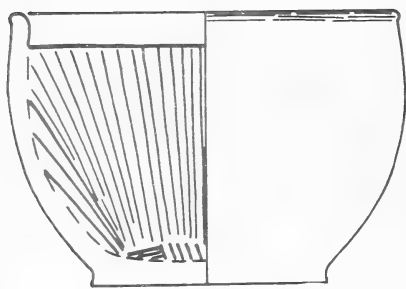




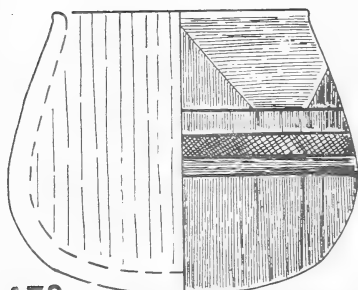
170



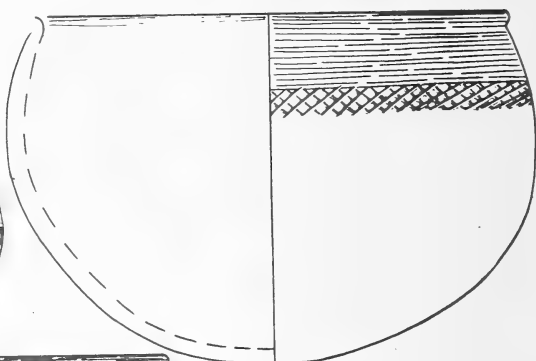
169



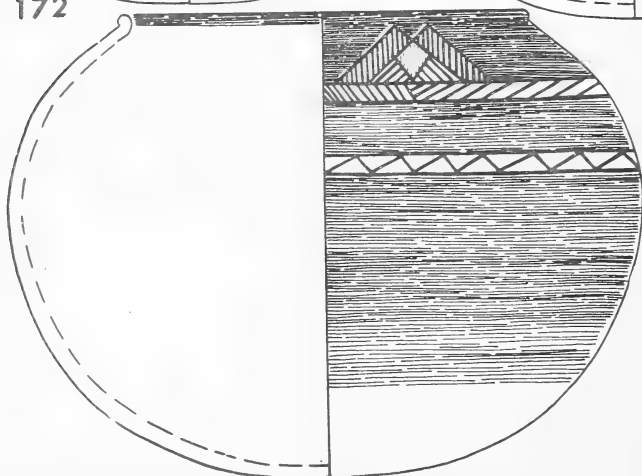
171



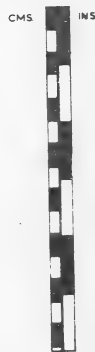
172

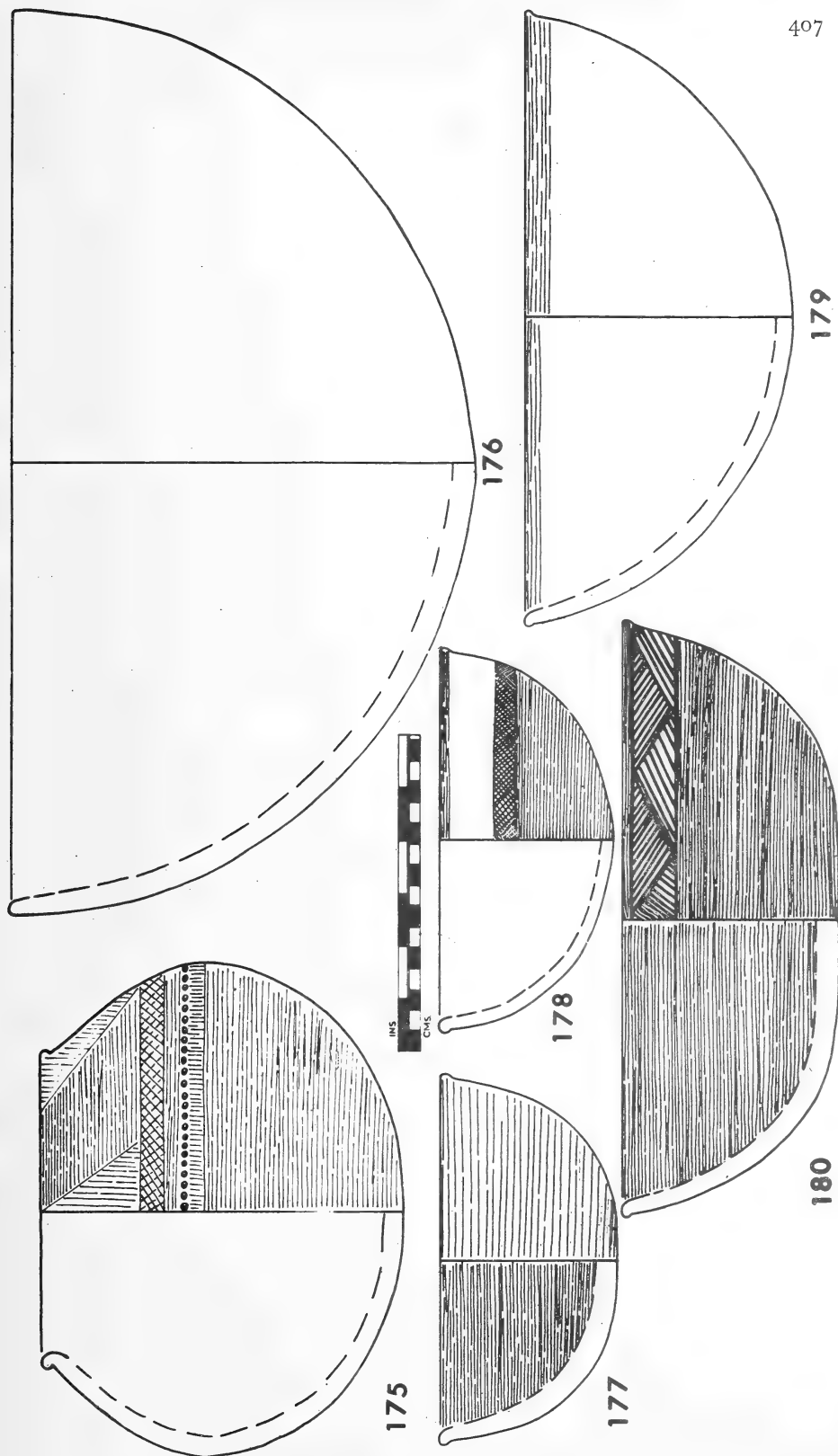


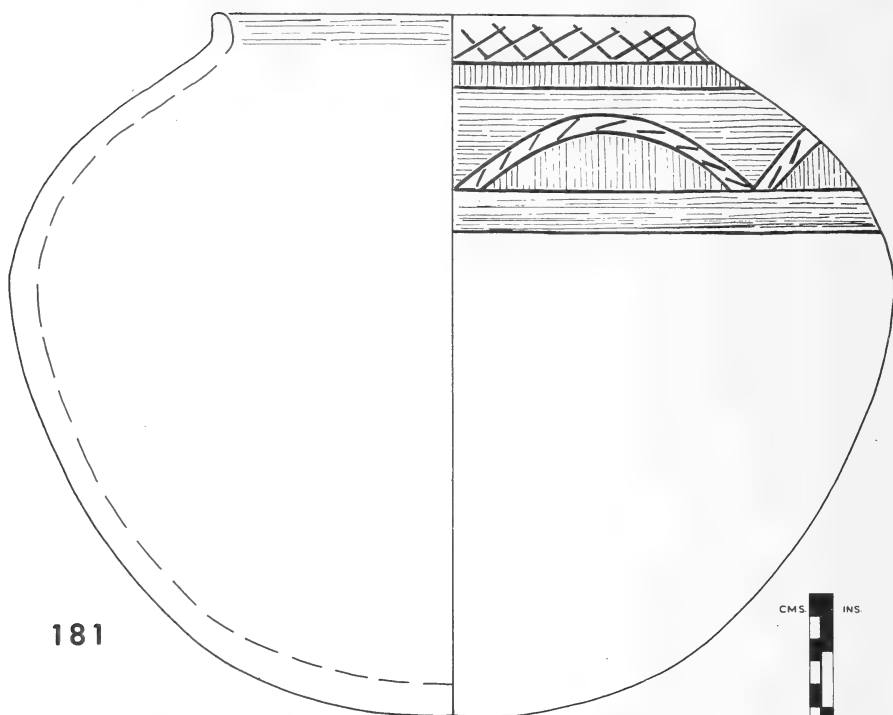
173



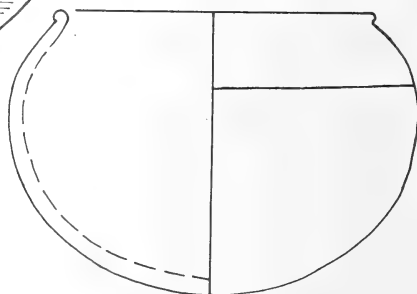
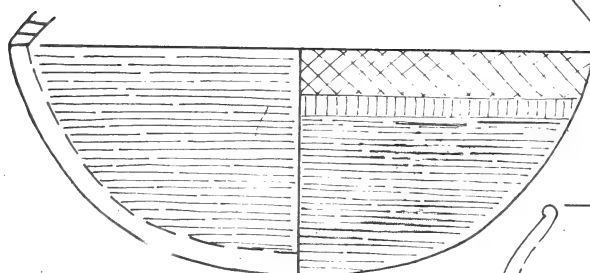
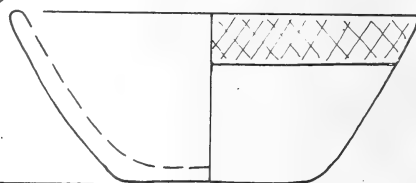
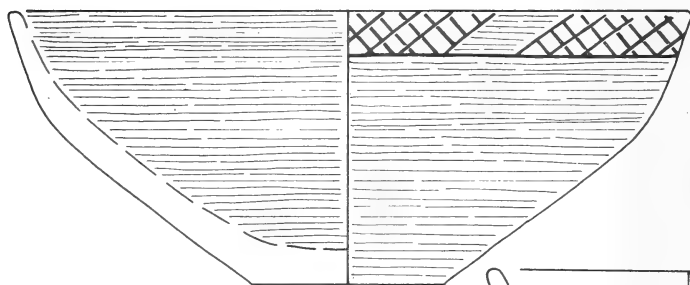
174

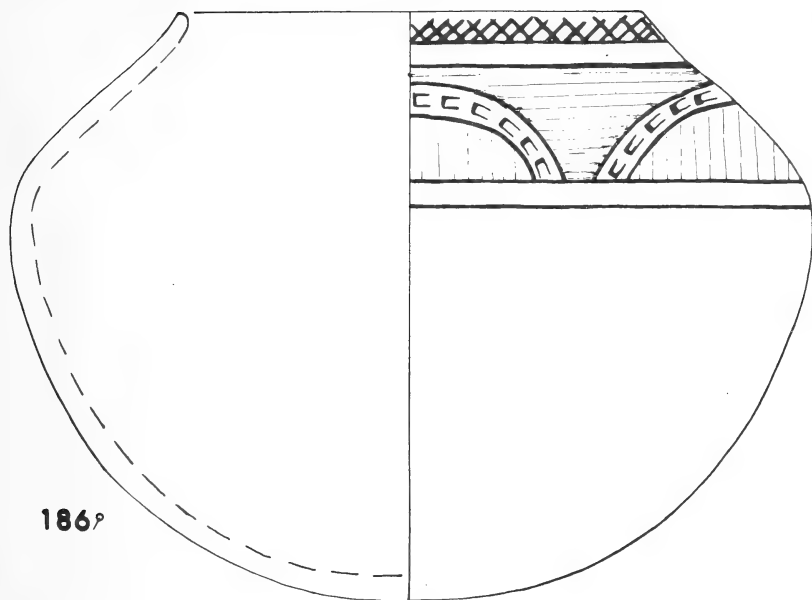




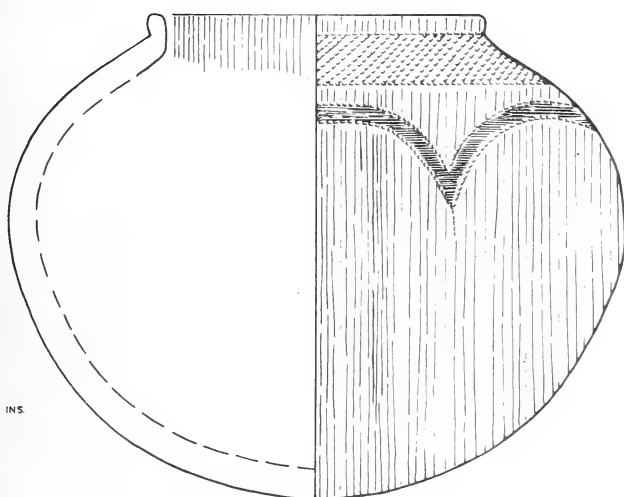


CMS. INS.

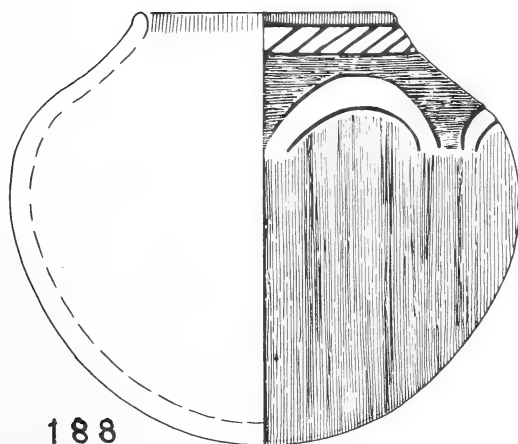




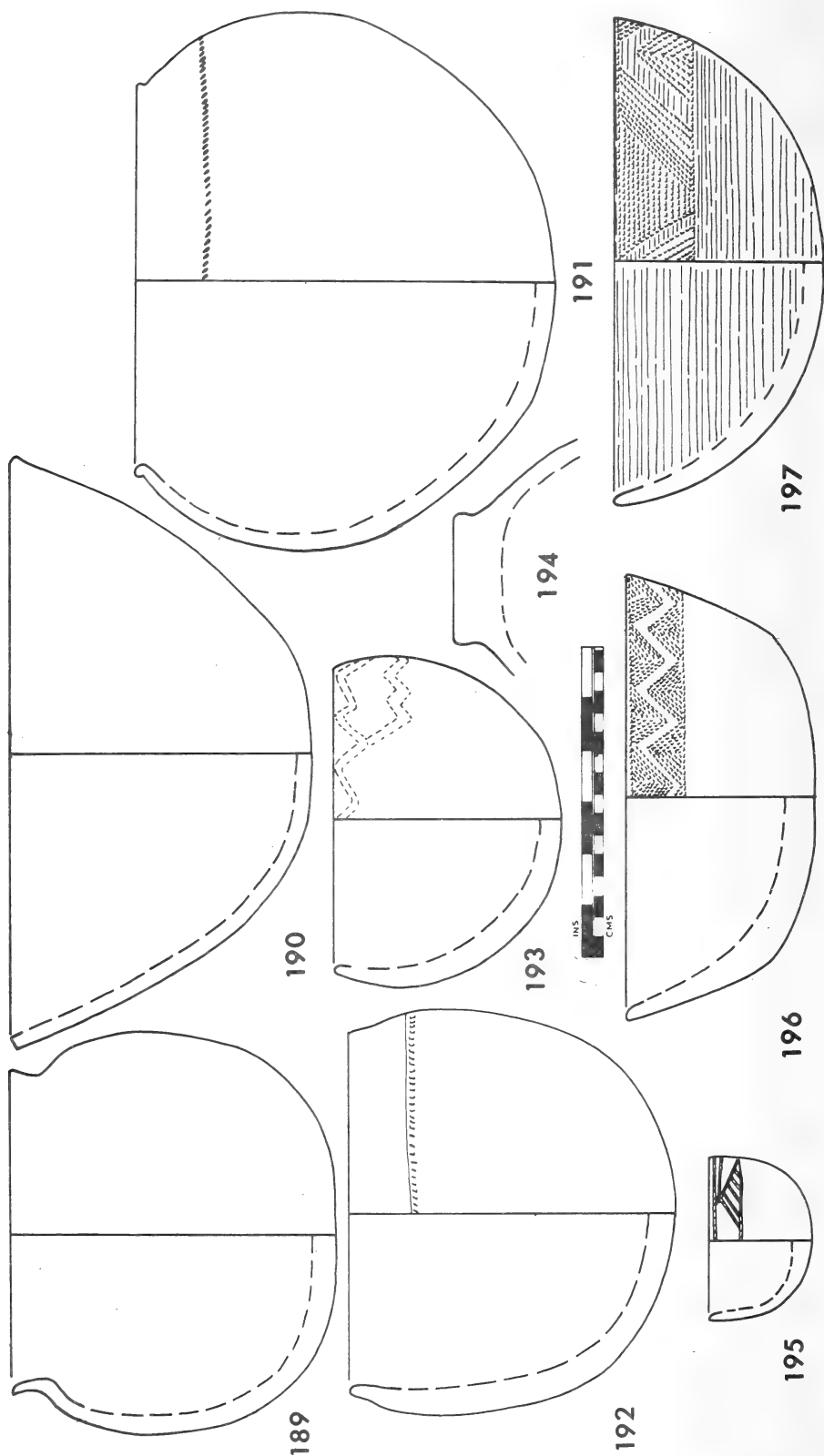
186P

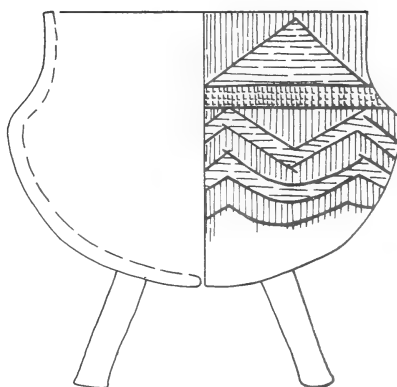
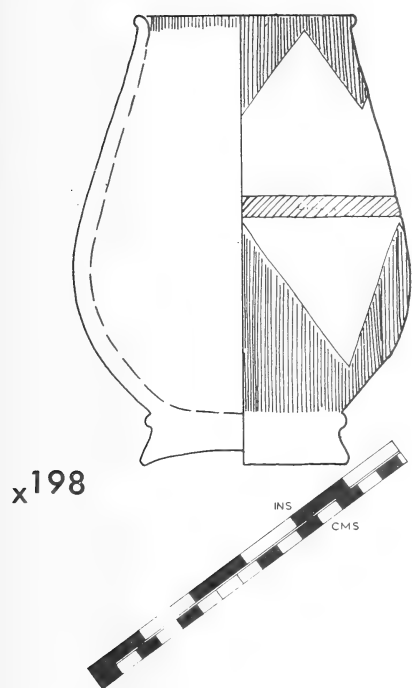


187

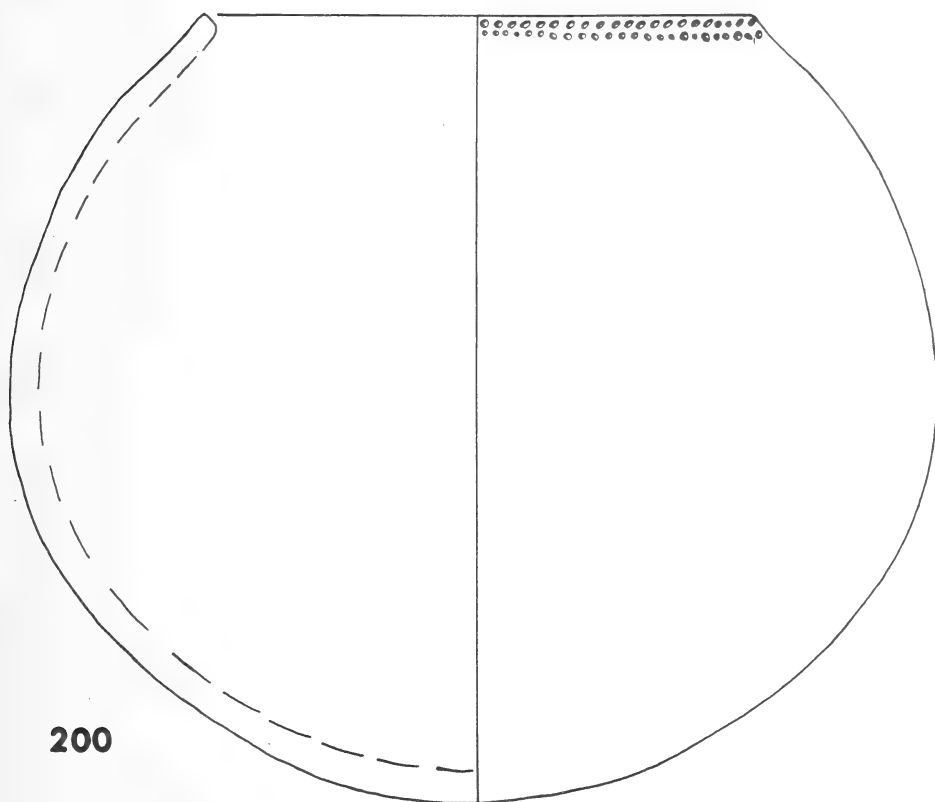


188

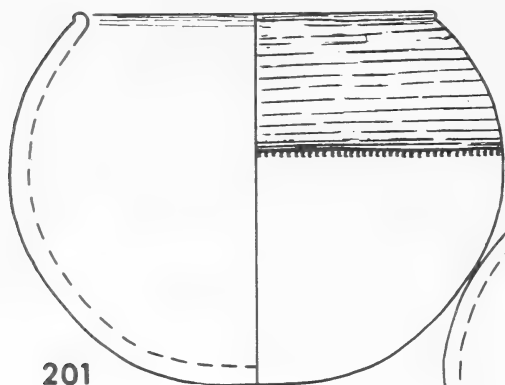




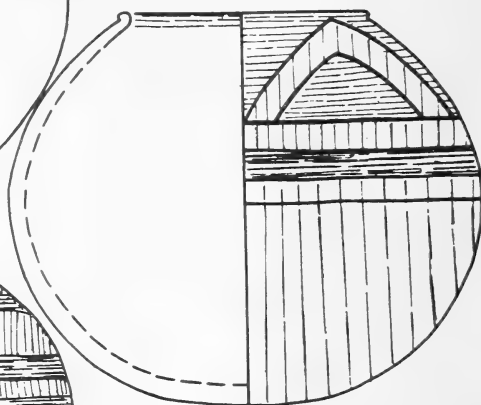
199



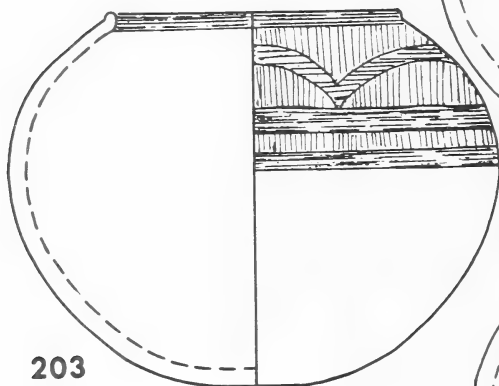
200



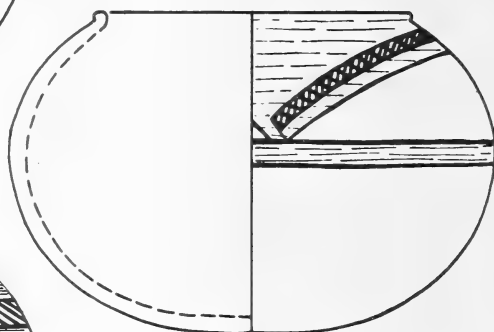
201



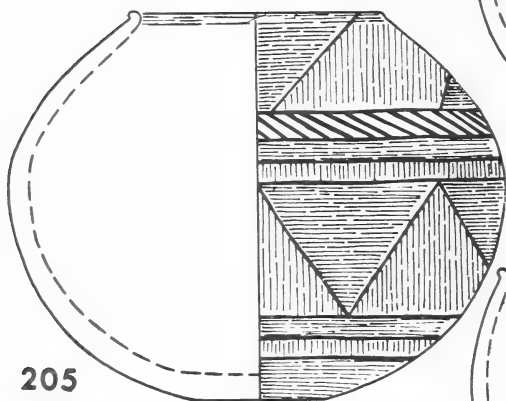
202



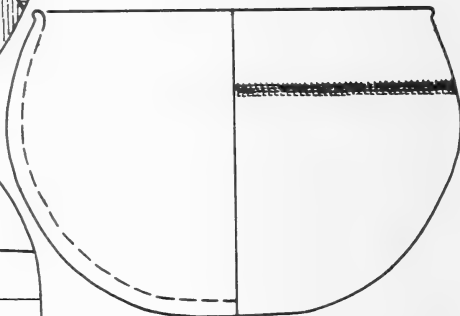
203



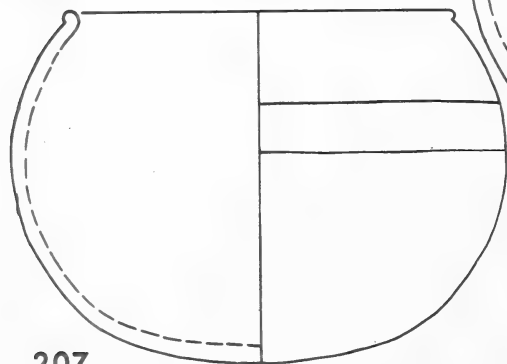
204



205

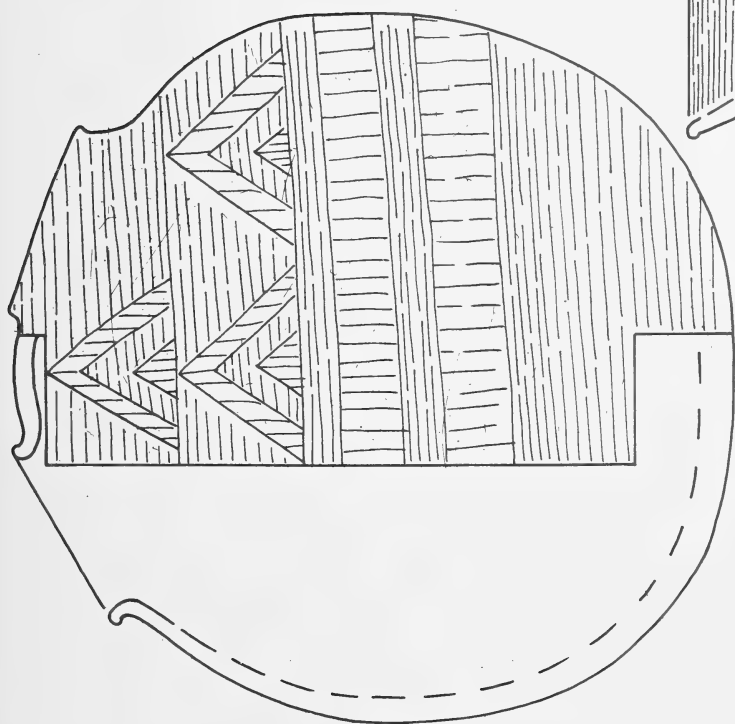


206

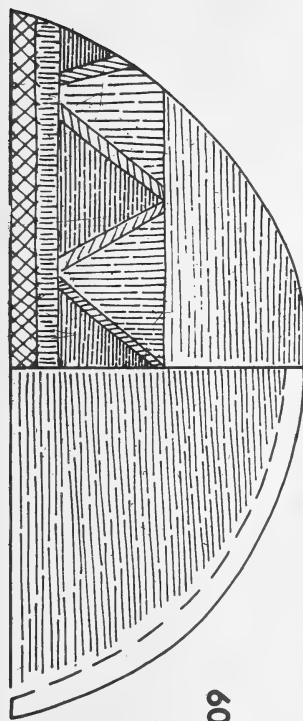


207

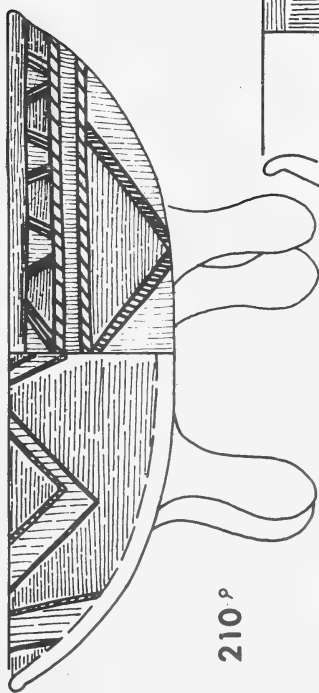




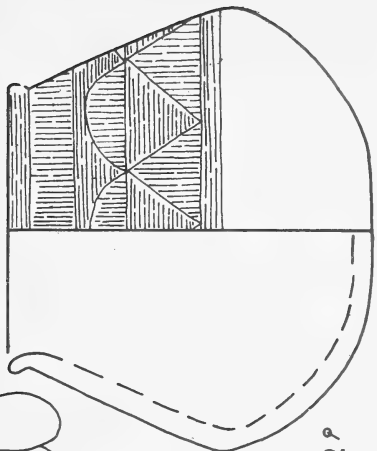
208^p



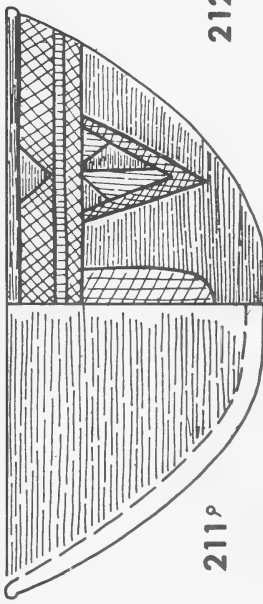
209



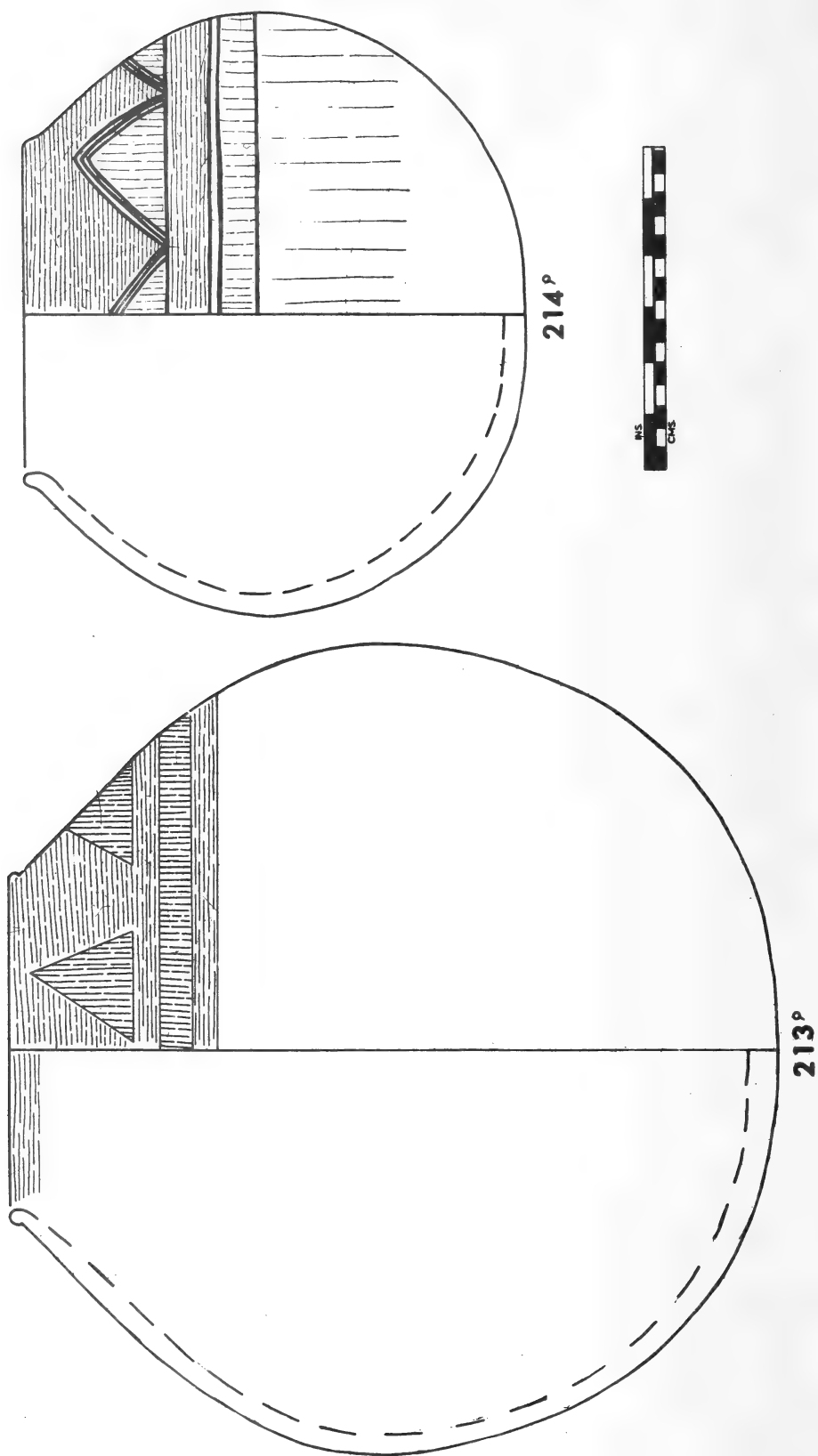
210^p

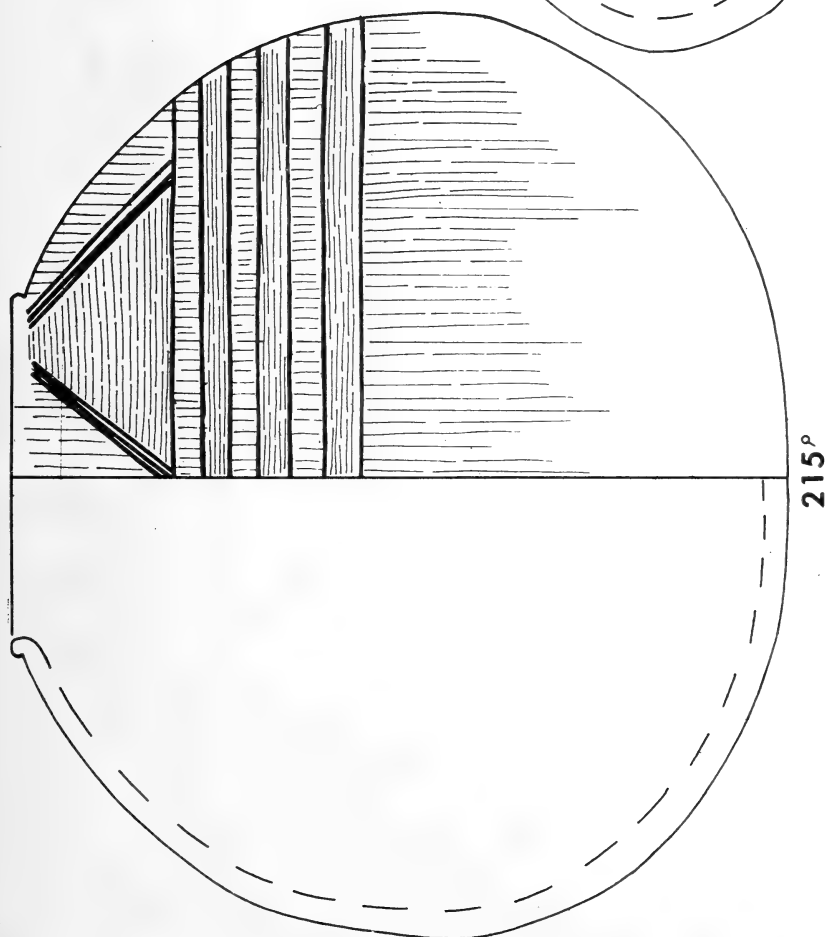
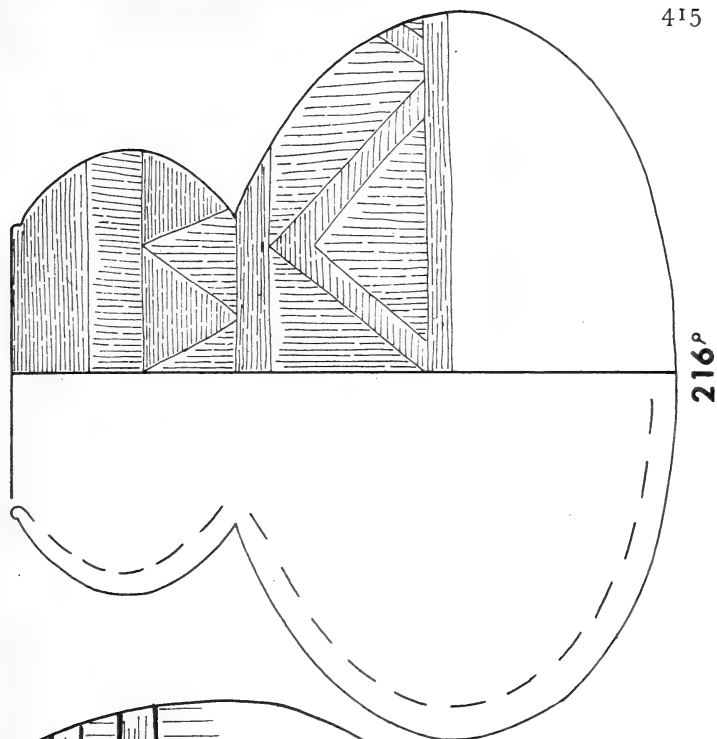


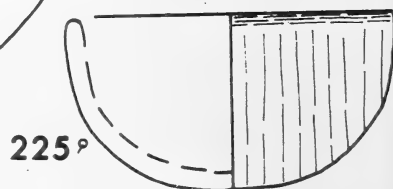
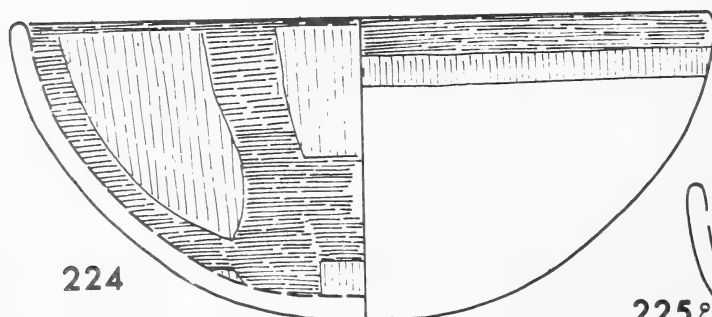
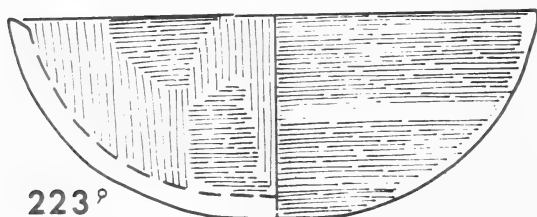
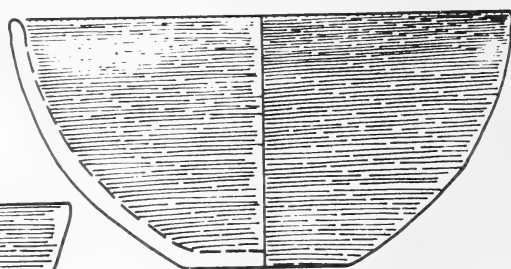
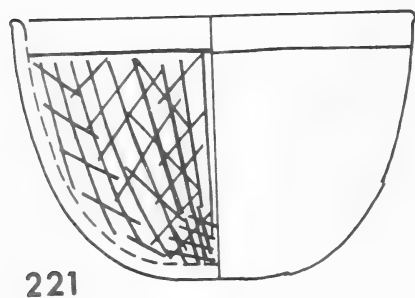
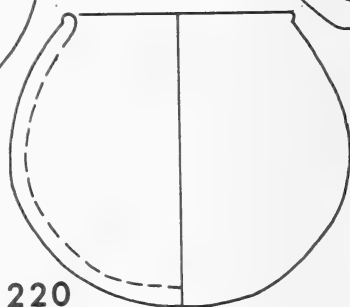
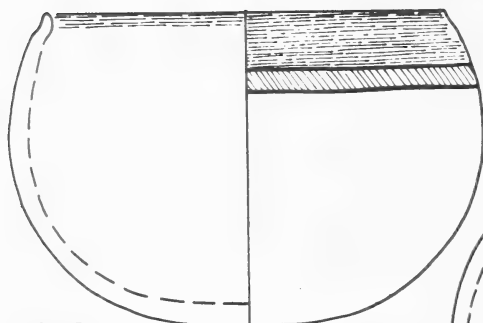
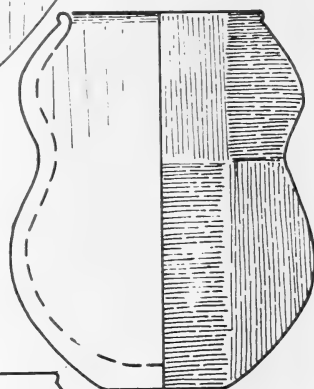
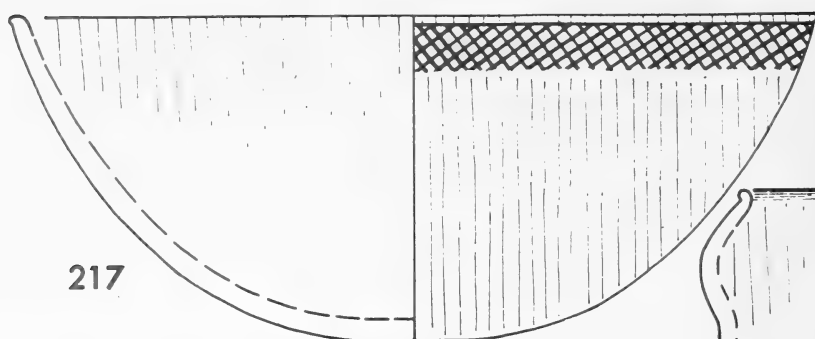
212^p

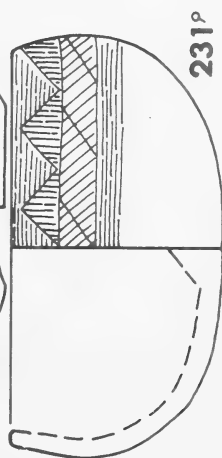
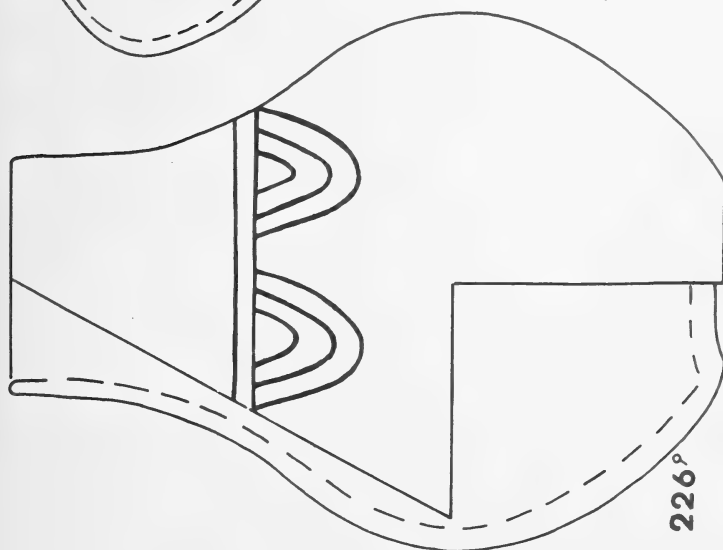
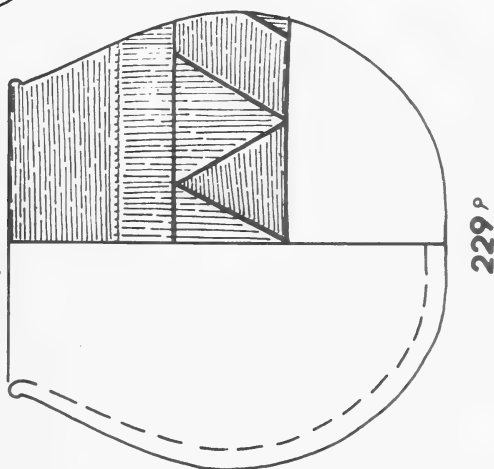
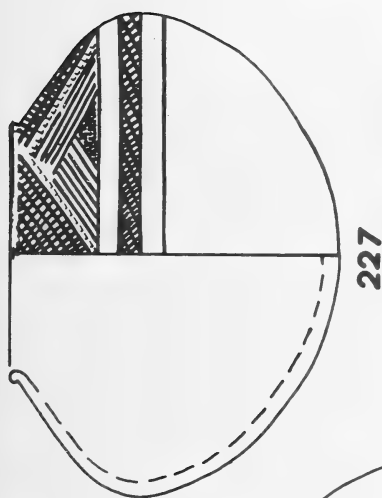
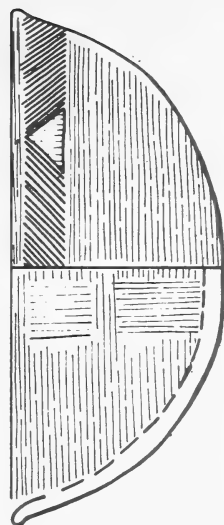
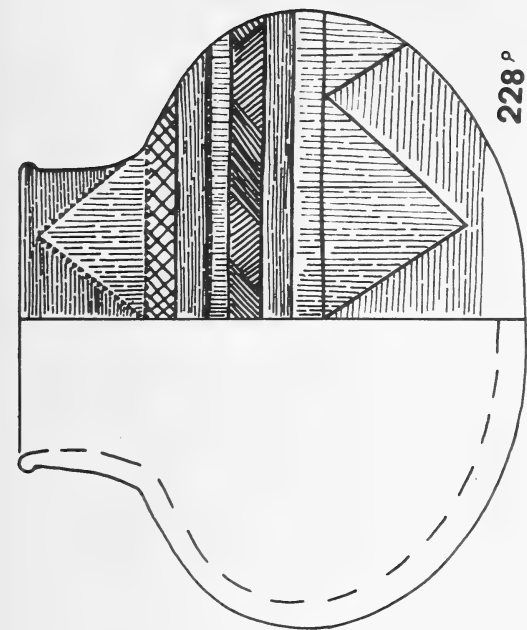


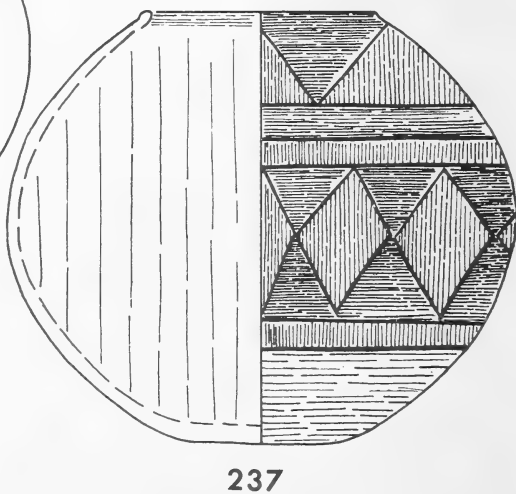
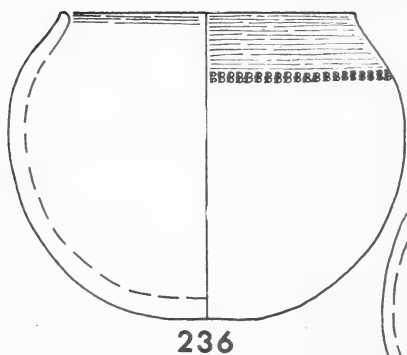
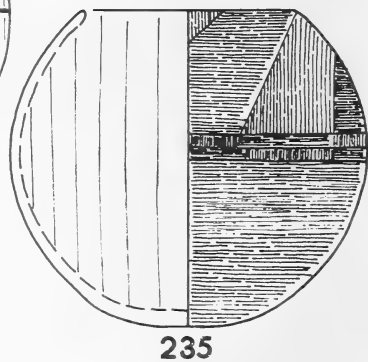
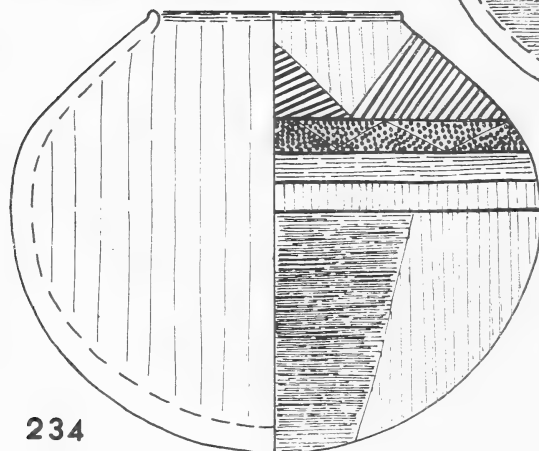
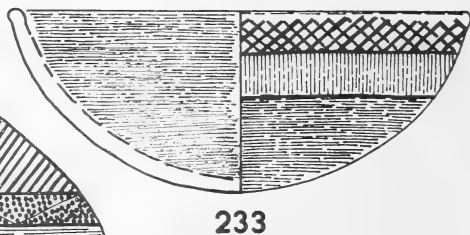
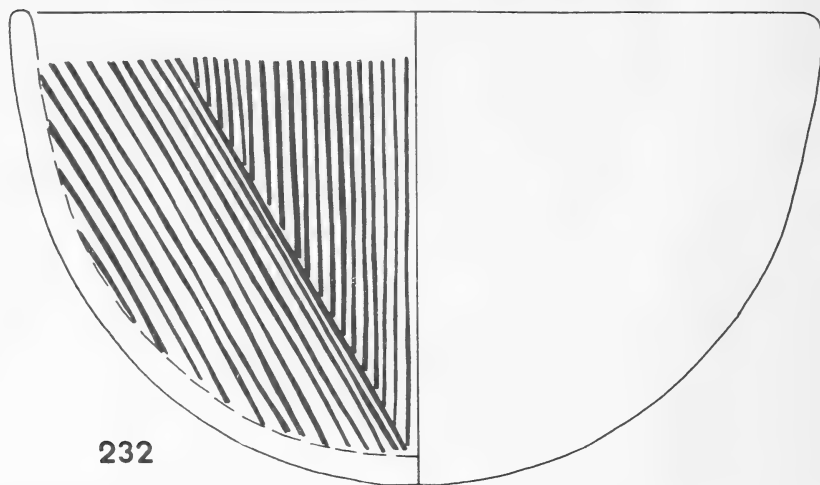
211^p

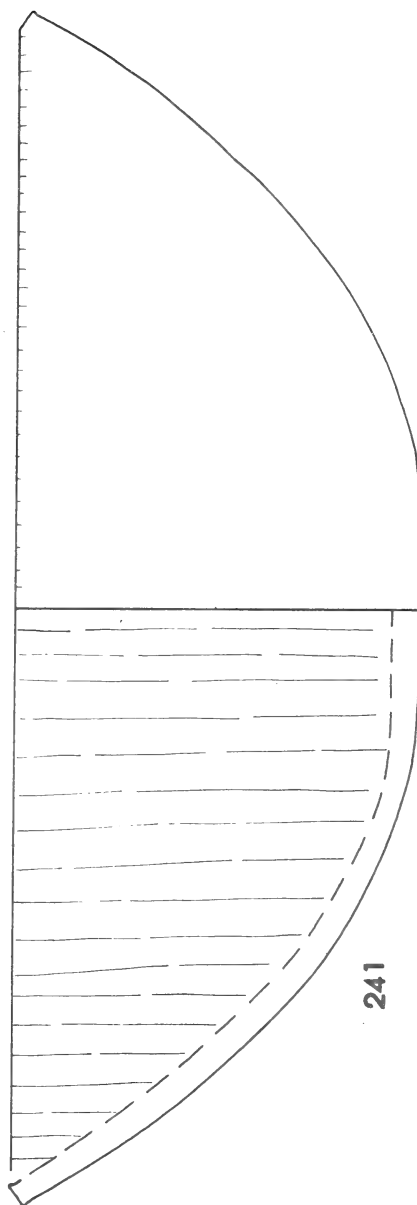
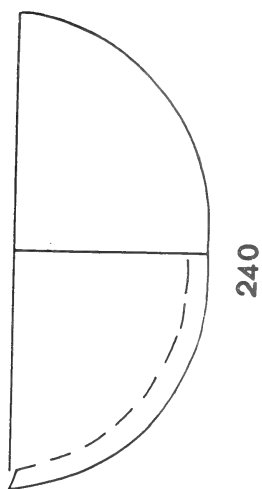
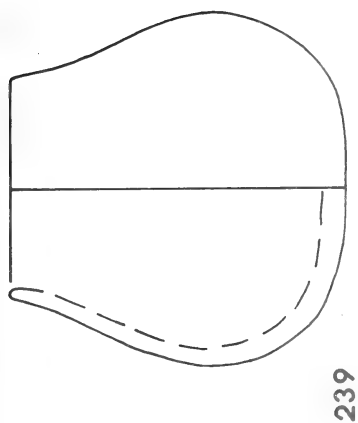
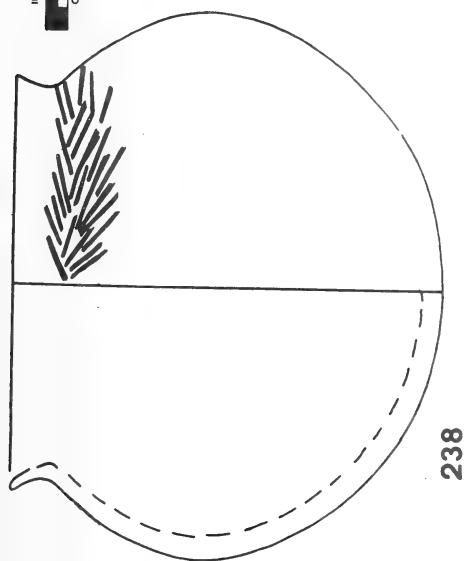


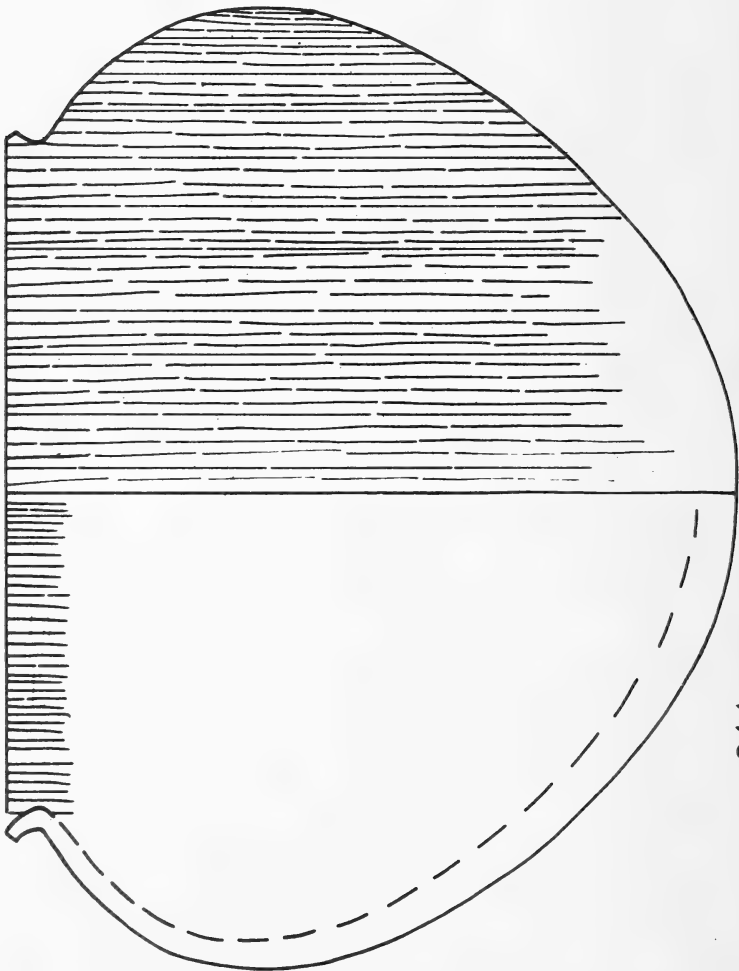
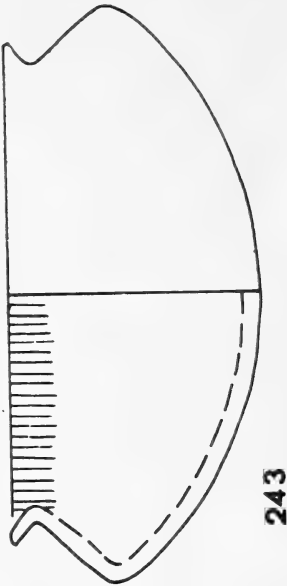
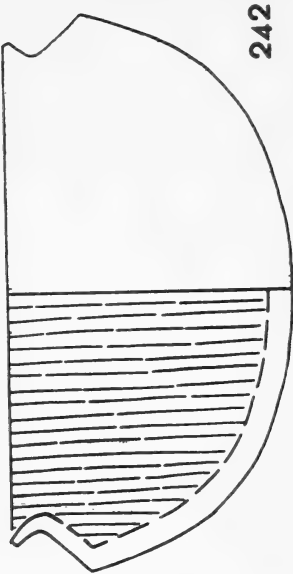


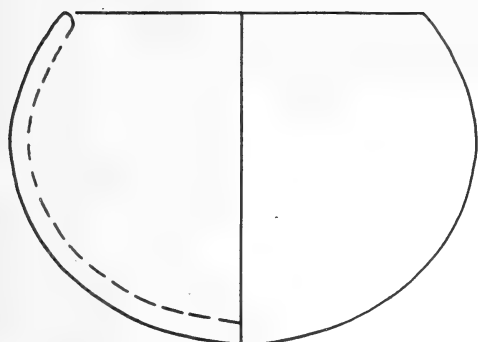




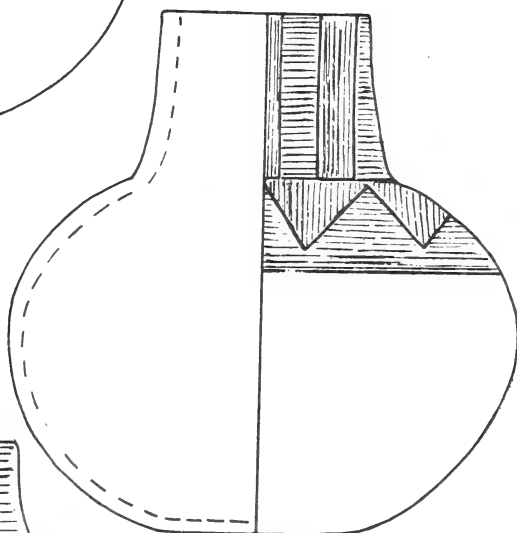
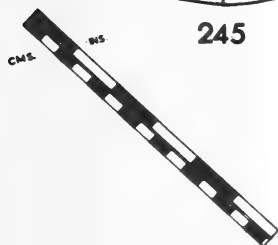
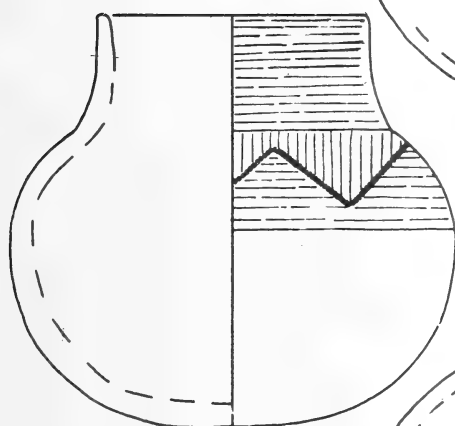
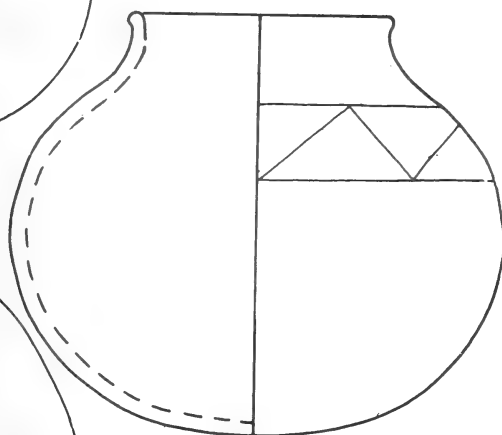




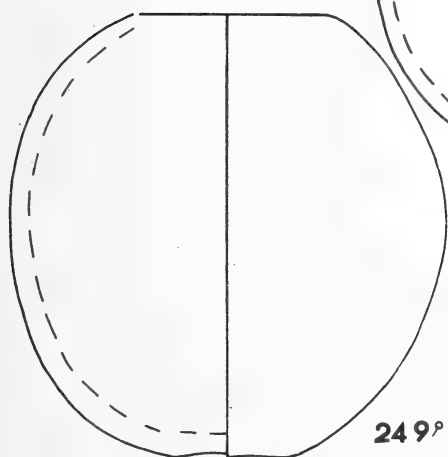


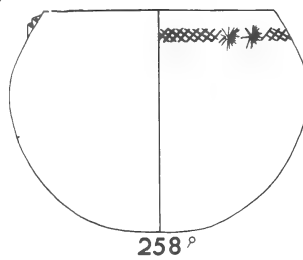
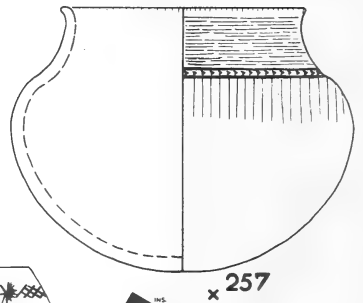
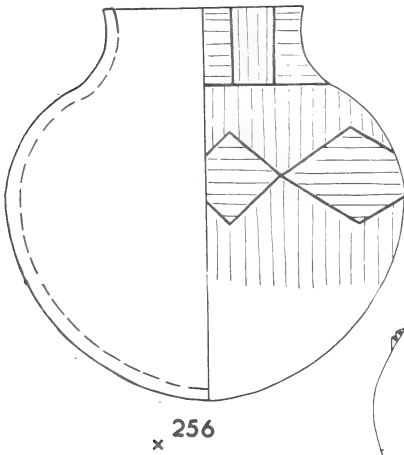
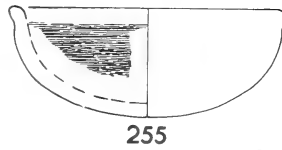
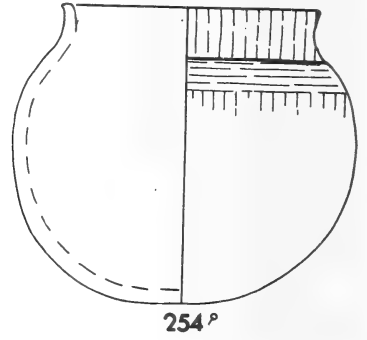
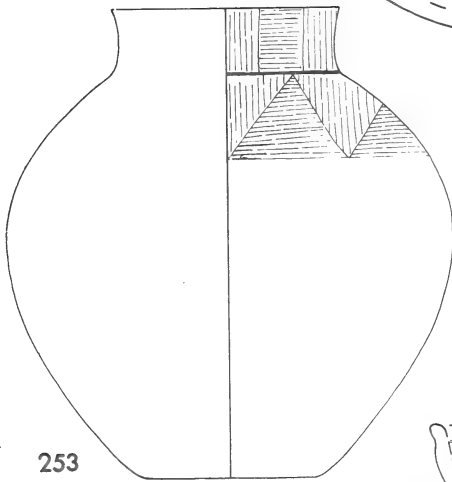
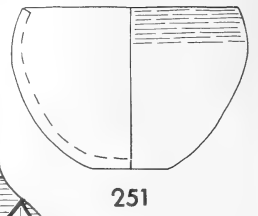
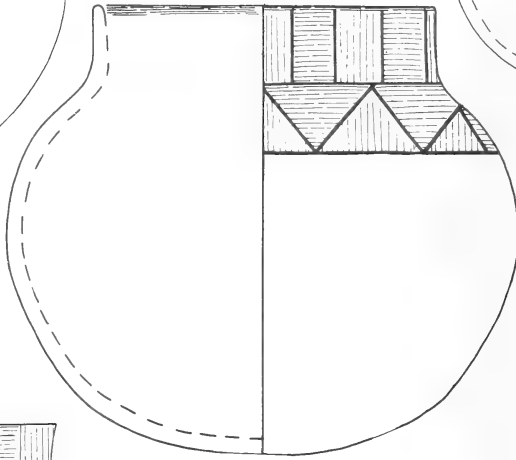
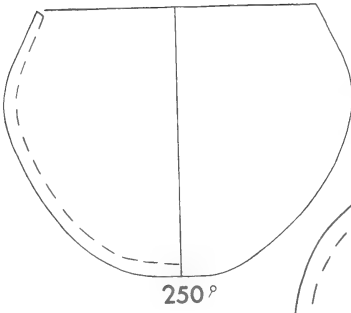


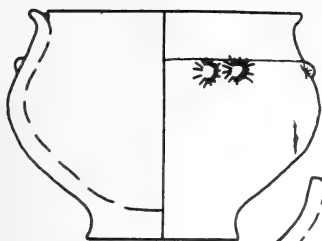
245

246^p247^p

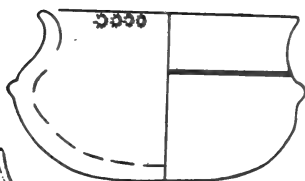
248

249^p

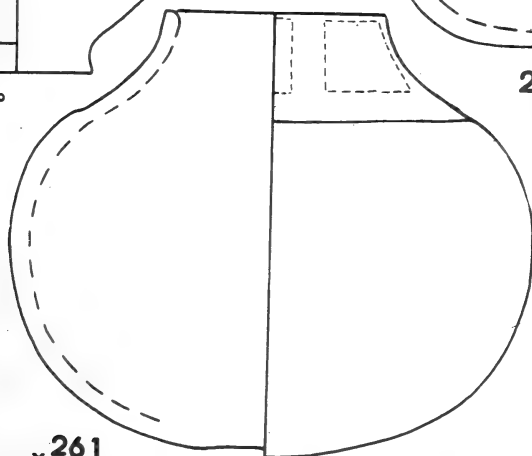




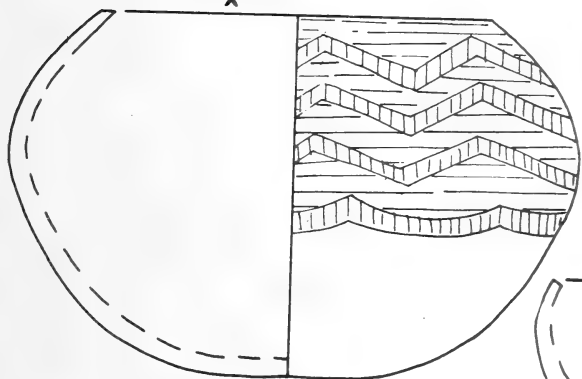
259°



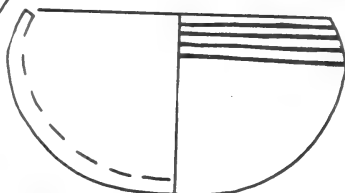
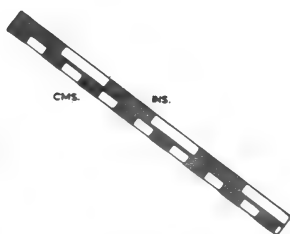
260°



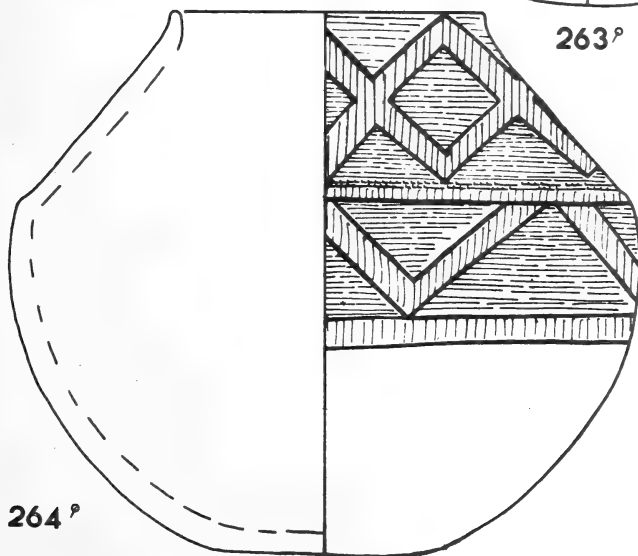
x 261°



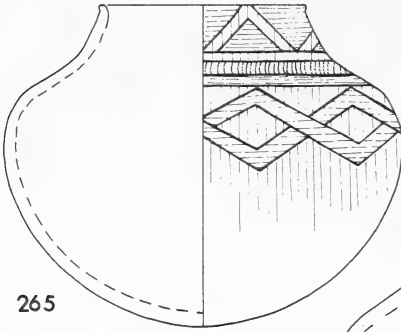
262°



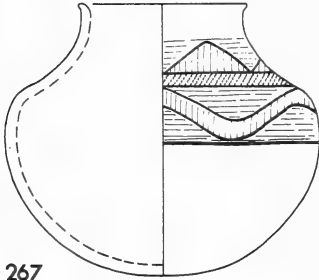
263°



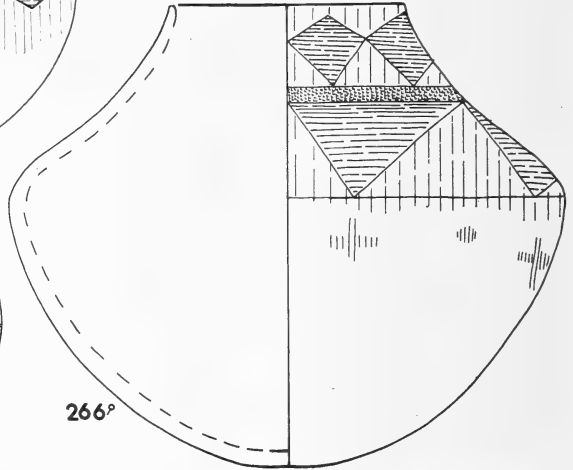
264°



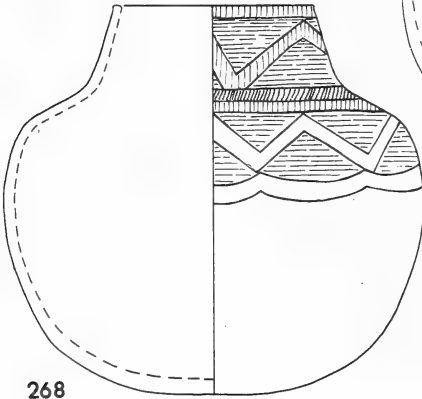
265



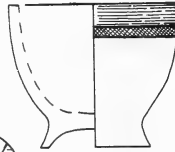
267



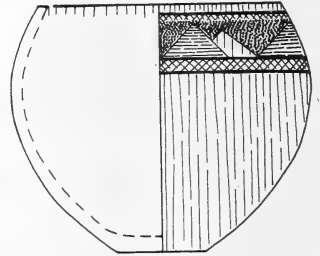
266^p



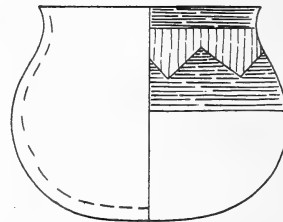
268



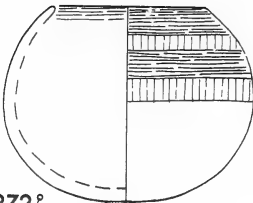
269^p



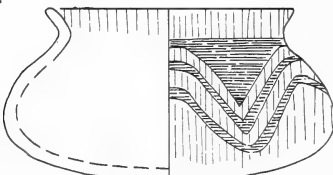
270^p



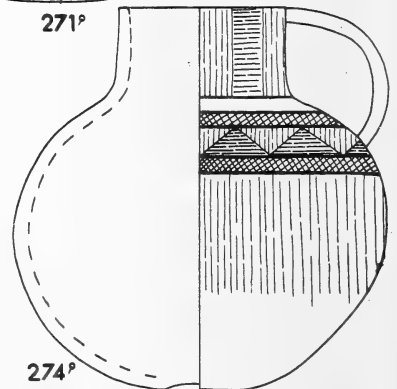
271^p



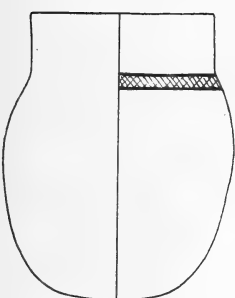
272^p



273^p



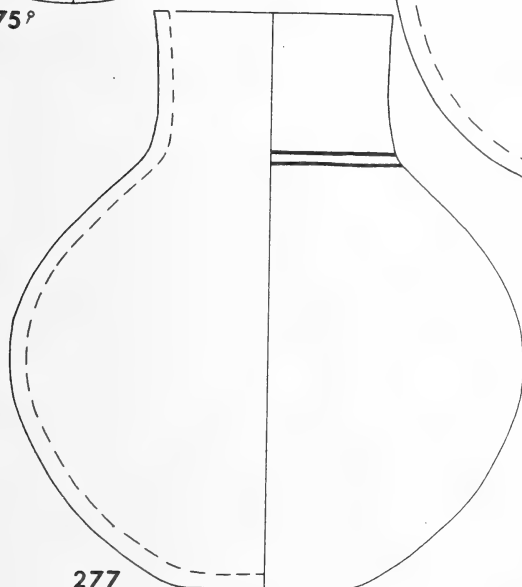
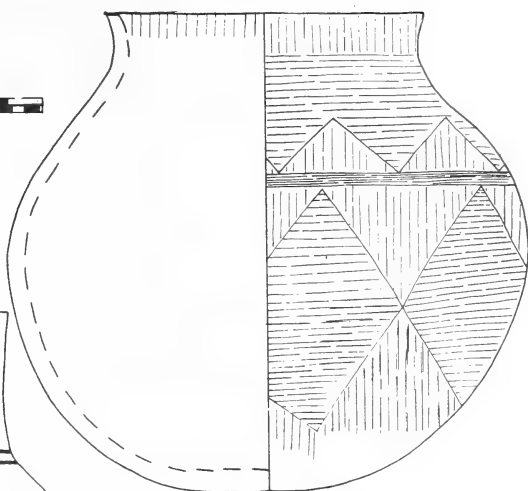
274^p



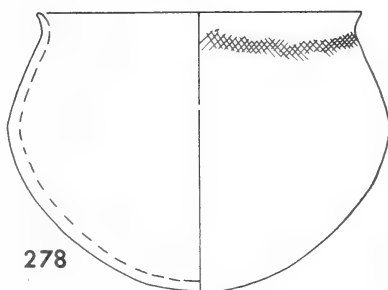
275^p



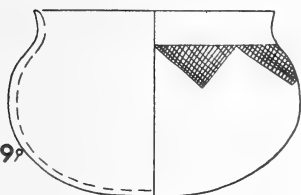
276



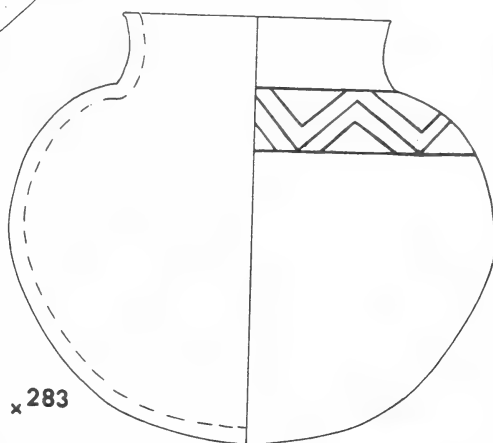
277



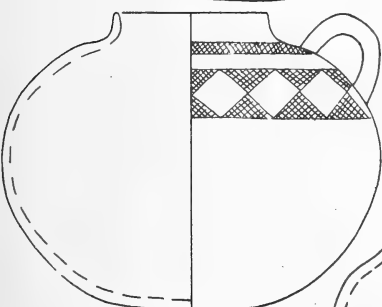
278



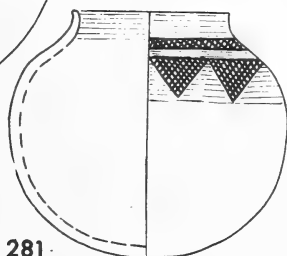
279^p



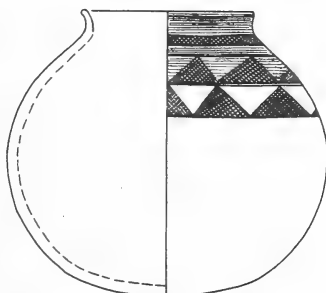
x 283



280^p

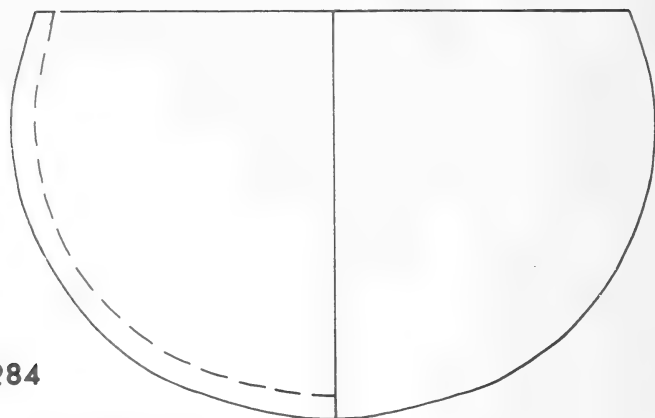


281

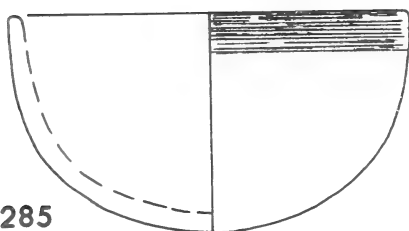


282

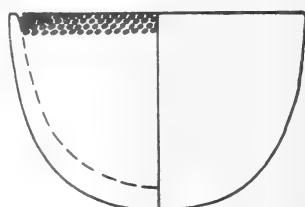
284



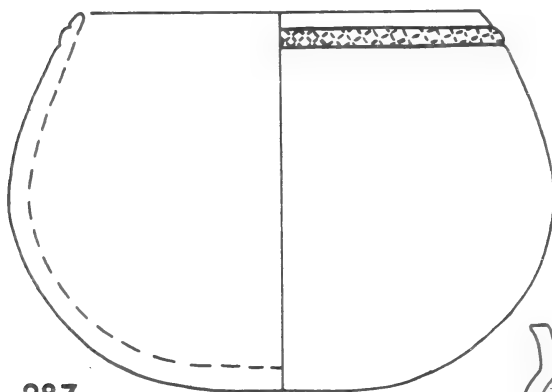
285



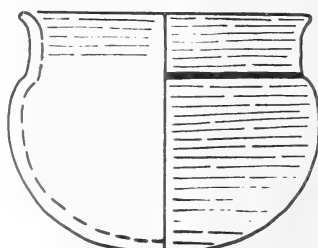
286



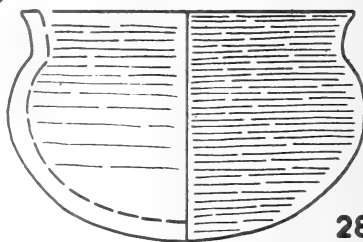
287



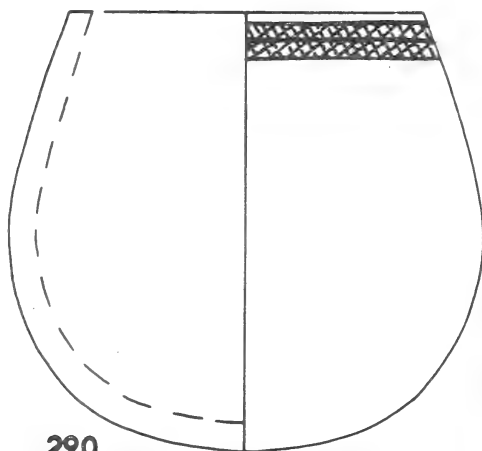
288



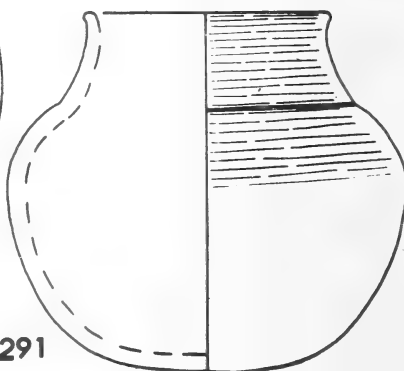
289

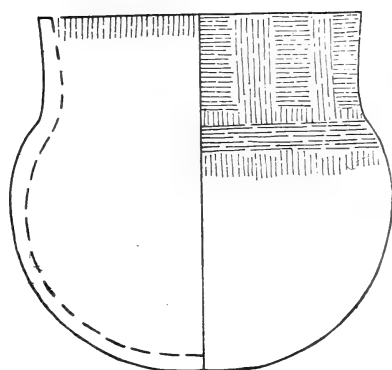


290

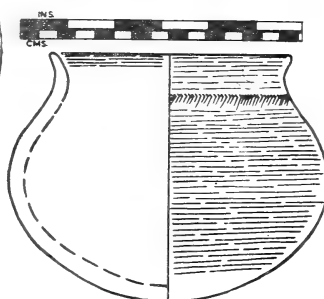


291

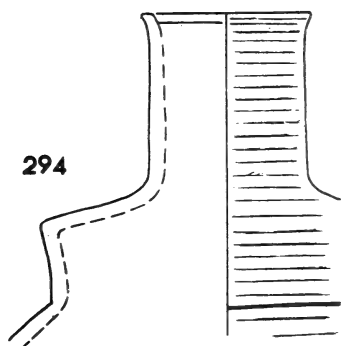




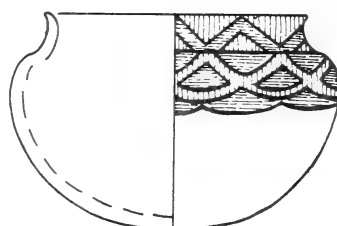
292^P



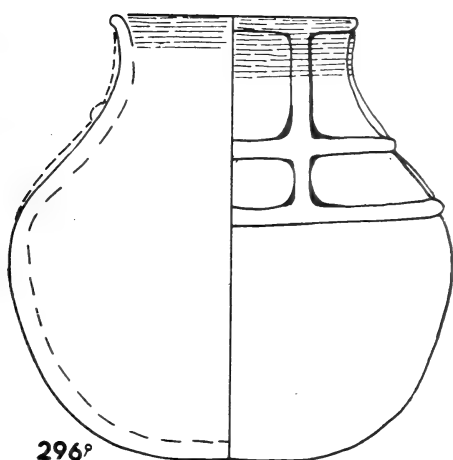
293



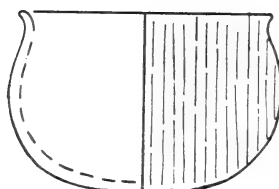
294



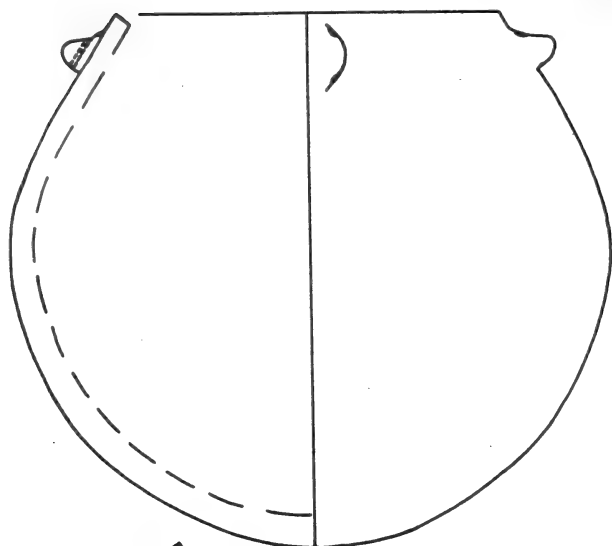
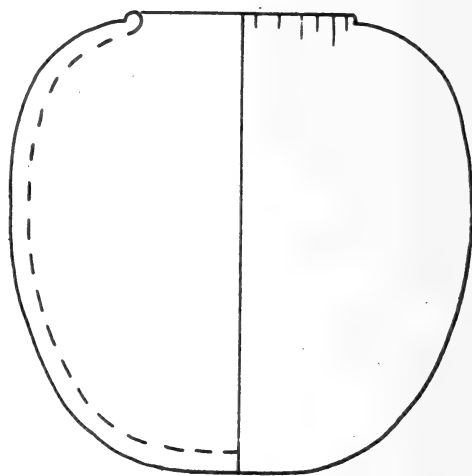
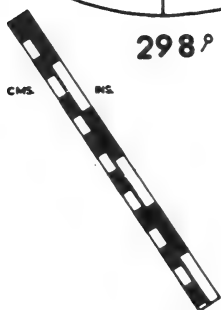
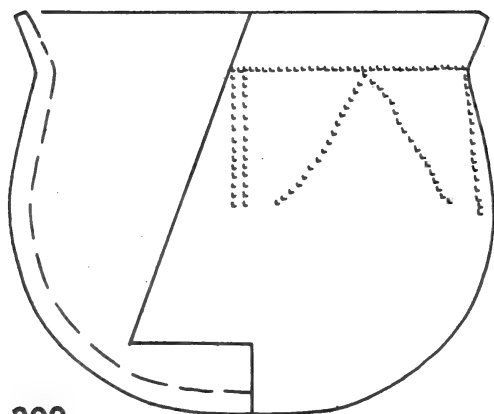
295^P



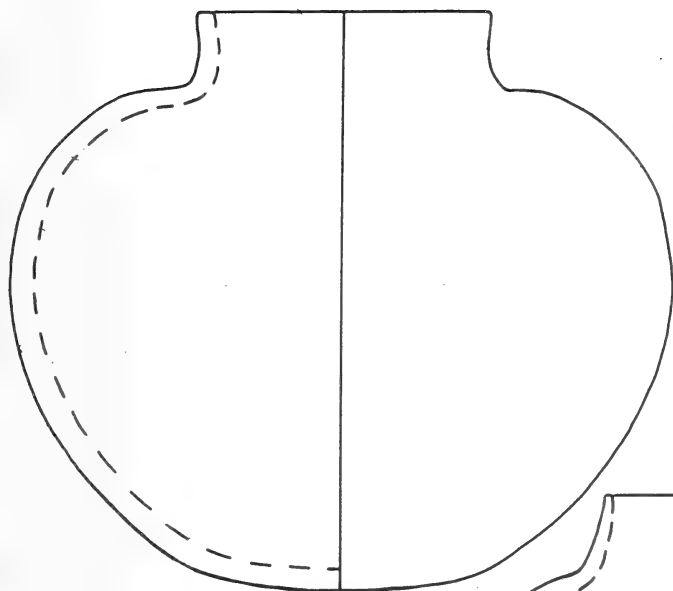
296^P



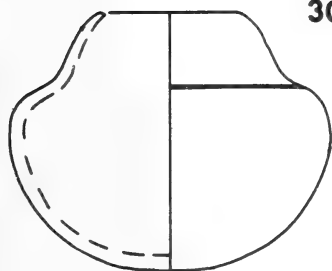
297^P

298^p299^p

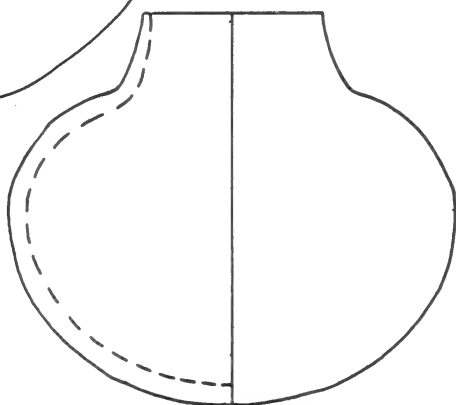
300



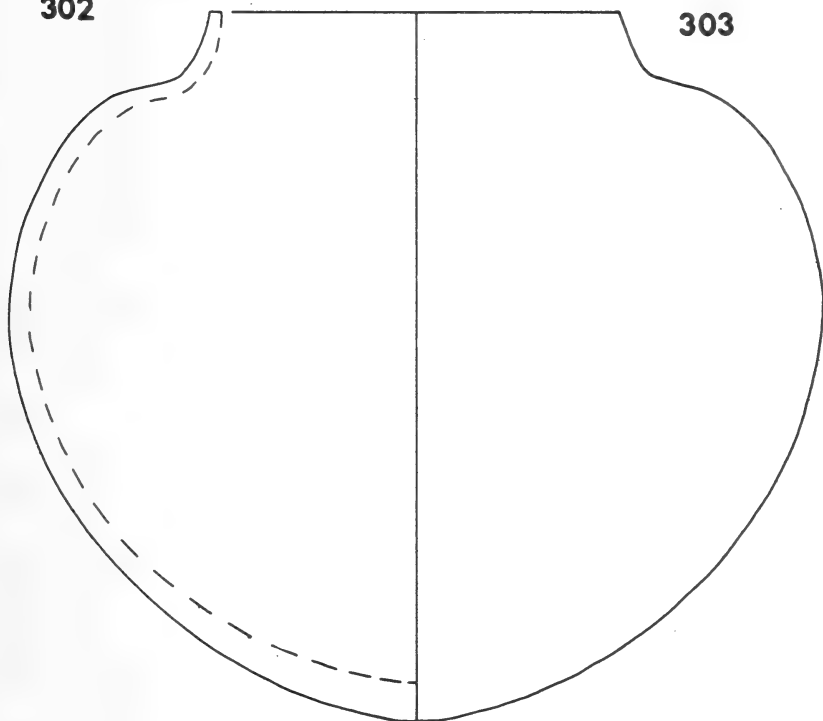
301



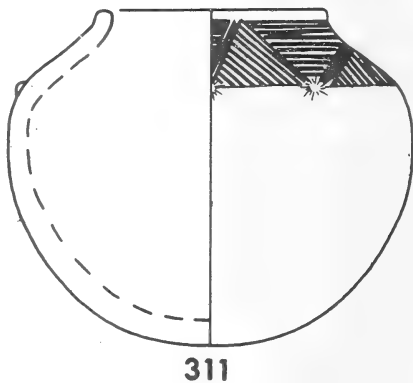
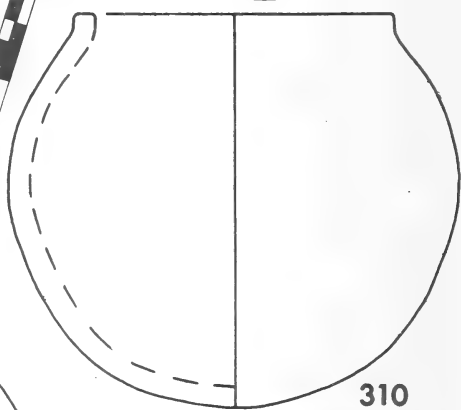
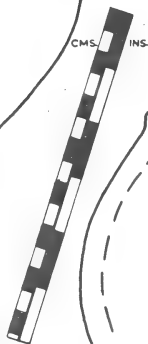
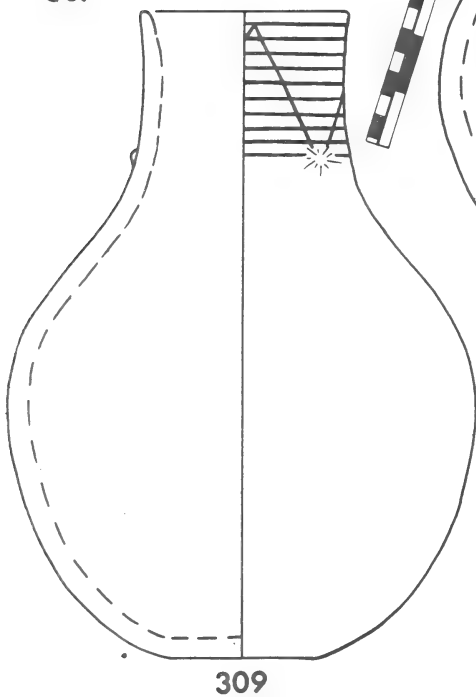
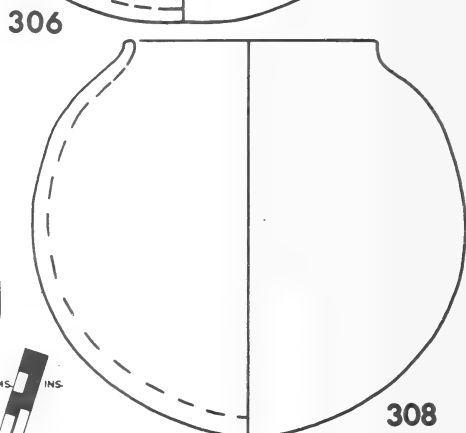
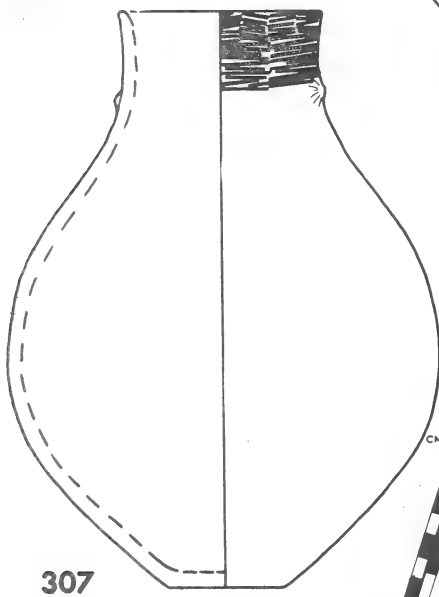
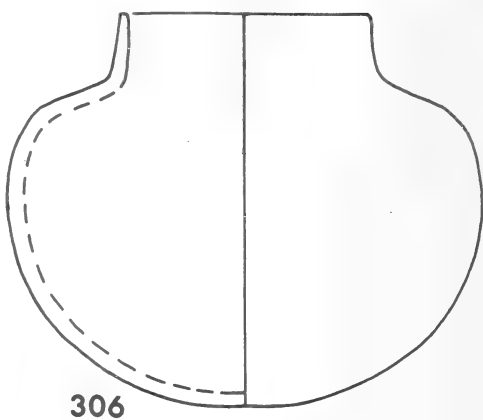
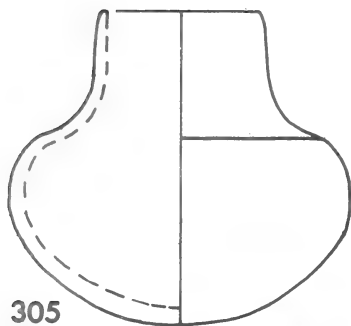
302

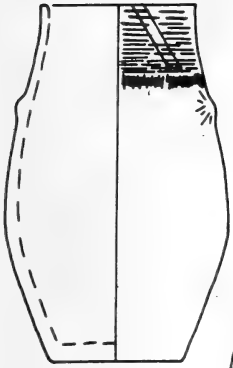


303

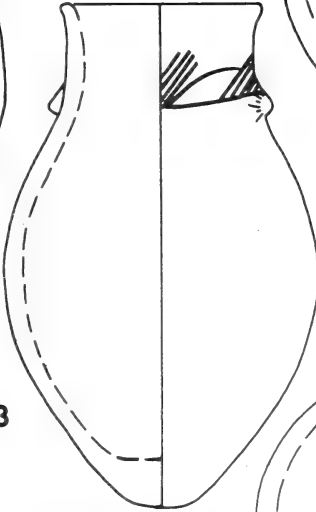


304

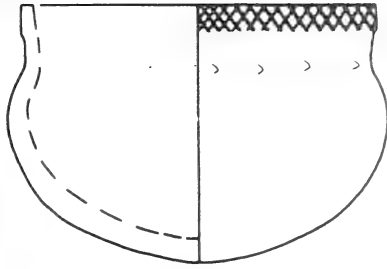




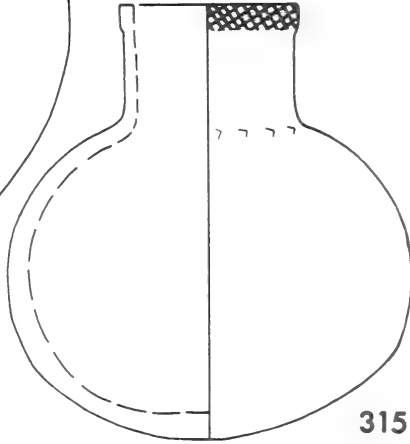
312



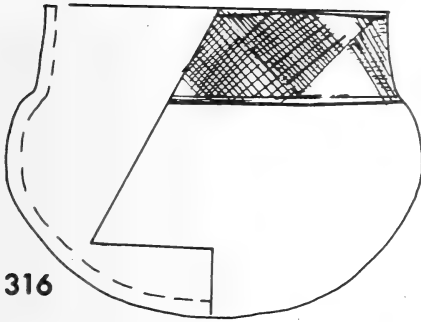
313



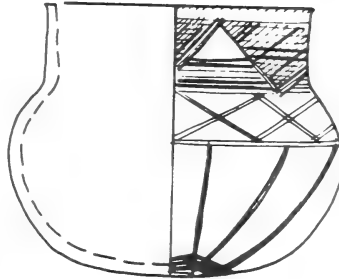
314



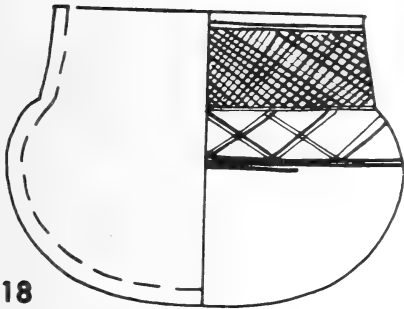
315



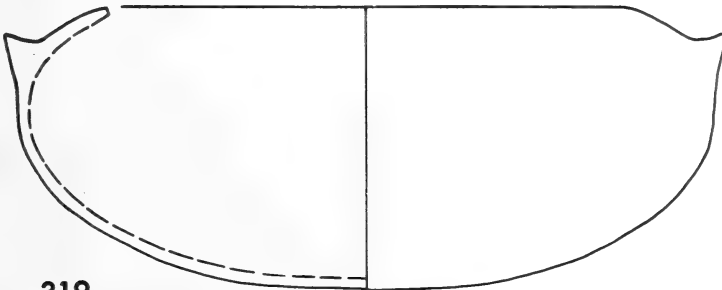
316



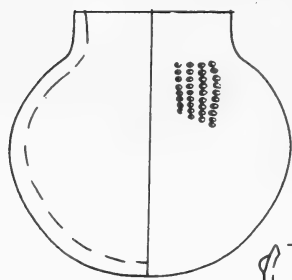
317



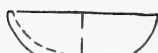
318



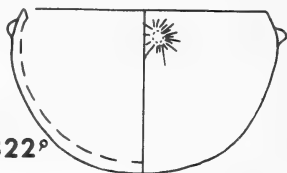
319



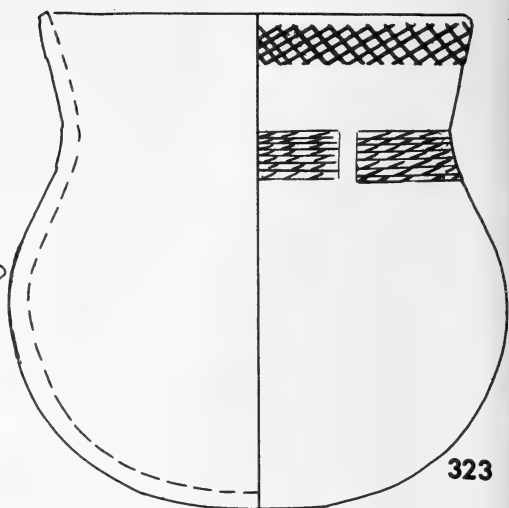
320^P



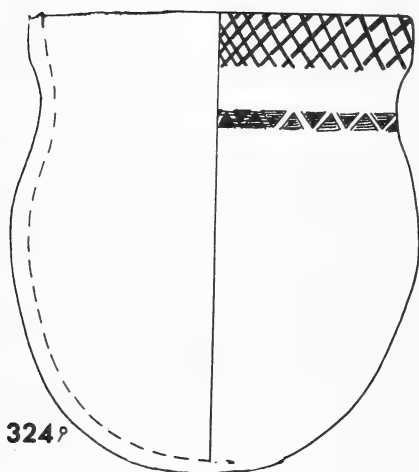
321



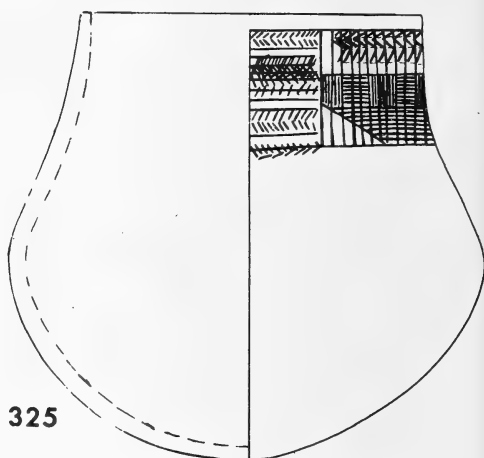
322^P



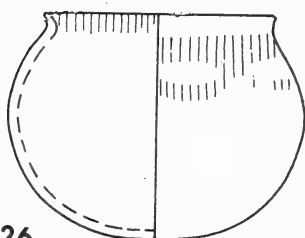
323



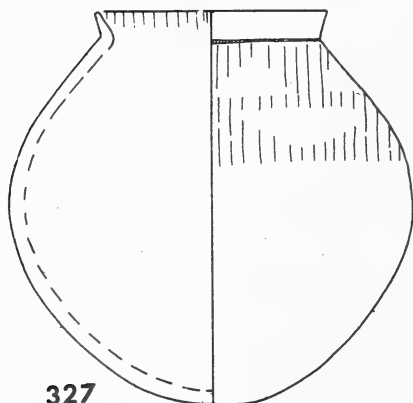
324^P



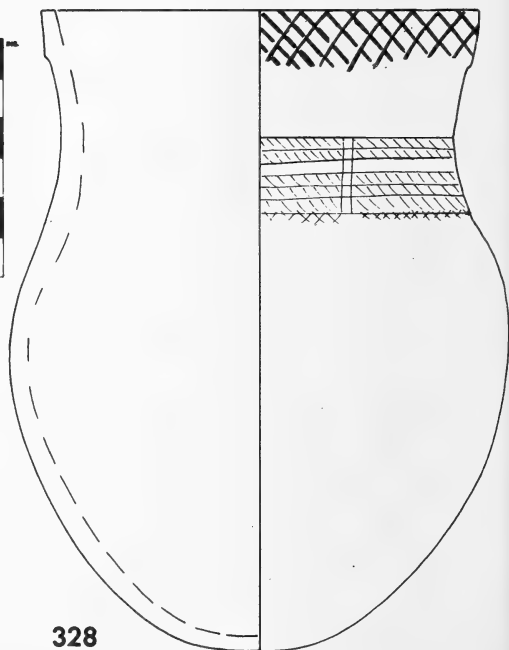
325



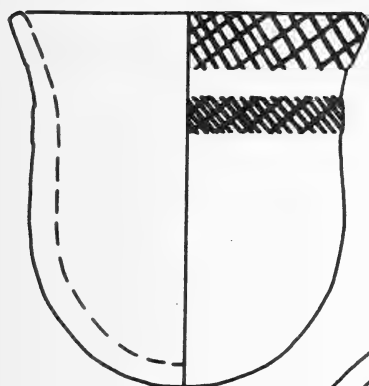
326



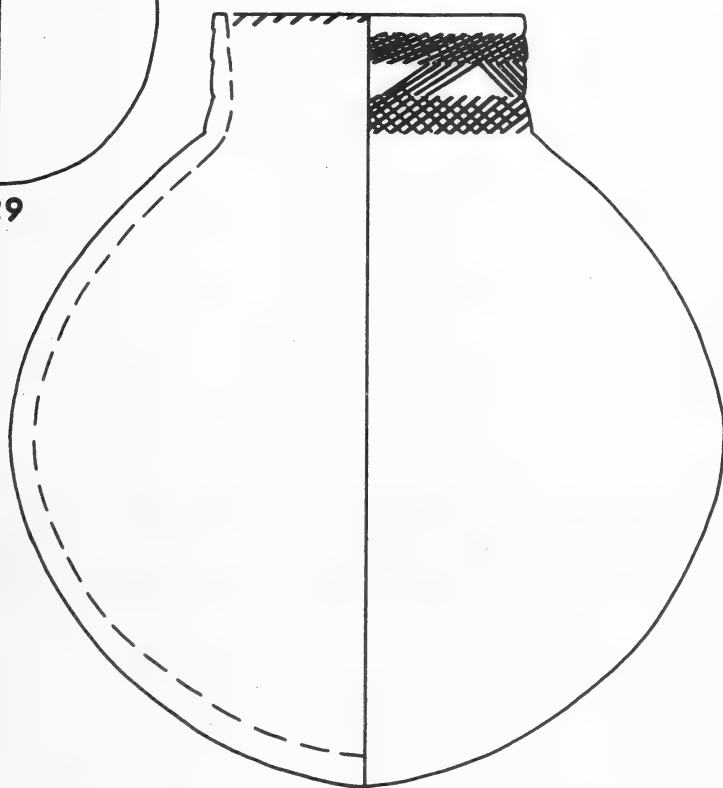
327



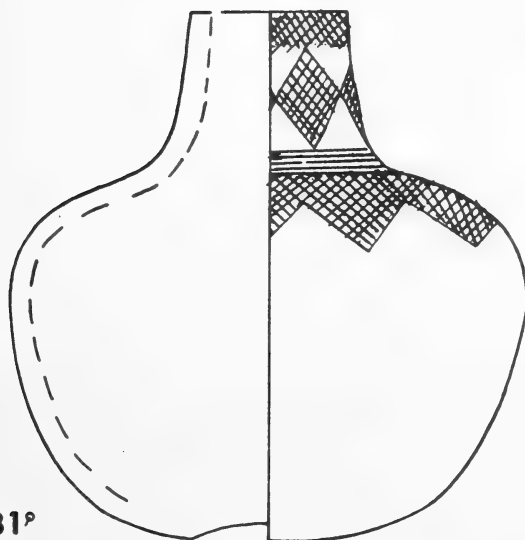
328



329



330



331^P

LIST OF PLATES

<i>Plate</i>	<i>No</i>	
I	1 & 2	Bomvana pottery
II-IV	3-8	Mpondo pottery
V-VI	9-11	Xesibe pottery
VII	12	Mabaso pottery
VII-VIII	13-16	Swazi pottery
IX	17-19	Swazi; Spiral technique
X-XI	20-25	Ronga; Moulding from the lump
XII-XIII	26-31	Nkuna; Ring technique
XIV	32	Tswa; Potter at work
XIV	33	BiTonga pot used by Tswa
XV	34-35	South Sotho pottery
XV	36	South Sotho; Potter at work
XVI	37-40	South Sotho firing
XVII	41	Mangwato pot
XVII	42	Kalanga pot, Bechuanaland
XVII	43-44	Kgatla pottery
XVIII-XIX	45-52	Tlokwa; Building from the widest diameter
XX	53	Kgatla pottery
XX	54-55	Pedi pottery made by Swazi potters
XX	56	Swazi, Sekhukhuneland. Position of pots for firing
XXI	57	Lemba pot
XXI	58-59	Venda pottery
XXI-XXII	60-64	Lemba; Moulding from the lump
XXIII	65-66	BiTonga pottery
XXIII	67-68	Manyika pottery
XXIV	69	Rozwi pottery
XXIV	70	Zezuru pottery
XXIV	71	Teve pottery
XXIV	72	Mari: Potter at work
XXV	73	Karanga pot, Rhodesia
XXV	74	Ndau: Starting a pot in ring technique
XXV	75	Kwanyama: Underground workroom
XXV	76	Mpukushu pot

BOMVANA



No. 1. BOMVANA. Nkanye, Elliotdale, Transkei. *ingcayi*.



No. 2. BOMVANA. *l.* T.M. 35/380, H. 32 cm. *umphanda wodongwe*. *r.* T.M. 35/359, H. 40 cm.

MPONDO

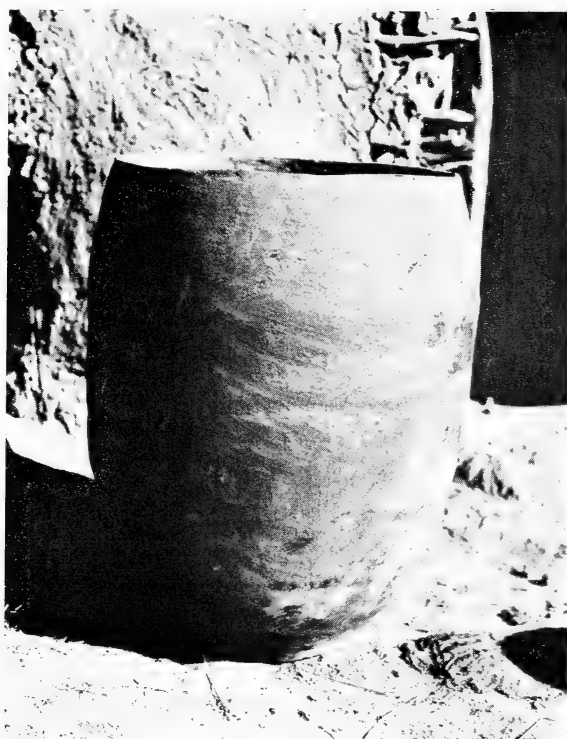


No. 3. MPONDO. *l.* T.M. 35/439, Lusikisiki, Transkei, H. 13 cm. *c.* T.M. 35/425, H. 18 cm. *r.* T.M. 35/428, Lusikisiki, Transkei, H. 19 cm. All *ingcayi*.



No. 4. MPONDO. Qawukeni, Transkei. *l.* H. 62 cm. *r.* H. 58 cm. Both *imbiza*.

MPONDO

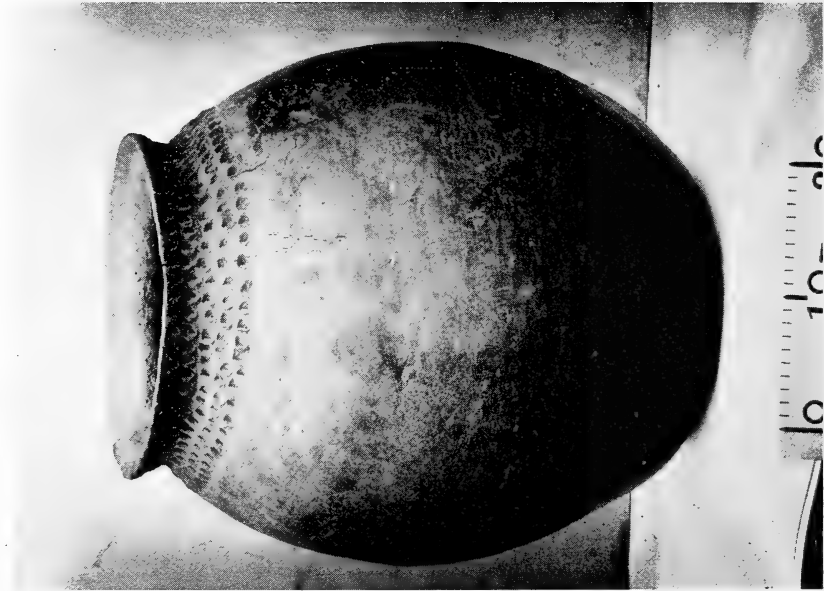


No. 5. MPONDO. Luqhoqhweni, Lusikisiki, Transkei, H.
55 cm. *ikhanzi*.

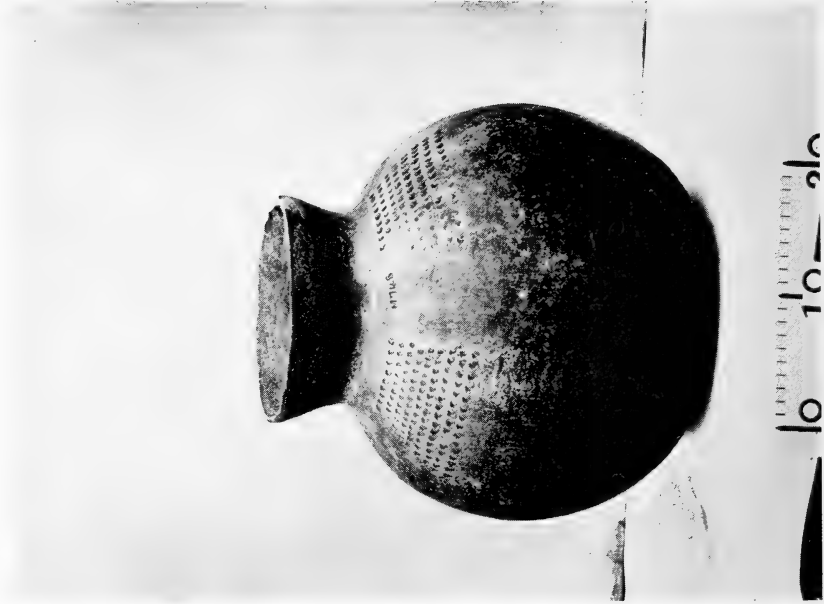


No. 6. MPONDO. Luqhoqhweni, Lusikisiki, Transkei.

MPONDO



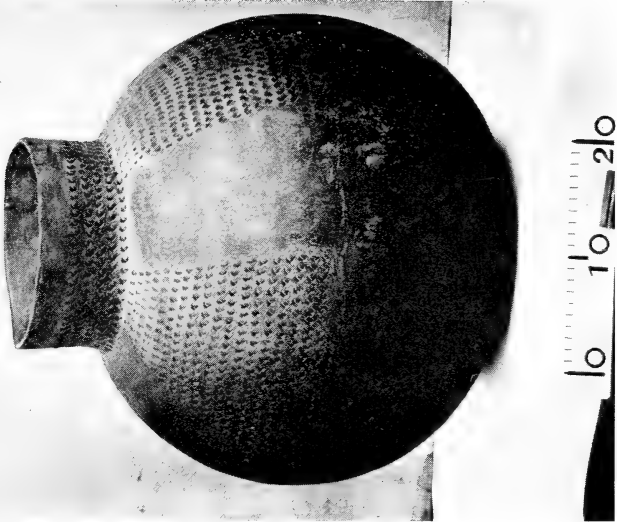
No. 7. MPONDO. E.L. 740, H. 44 cm.



No. 8. MPONDO. E.L. 748, H. 33 cm.



No. 9. XESIBE. Elubaleko, Mount Ayliff, Transkei, *umphanisa*.

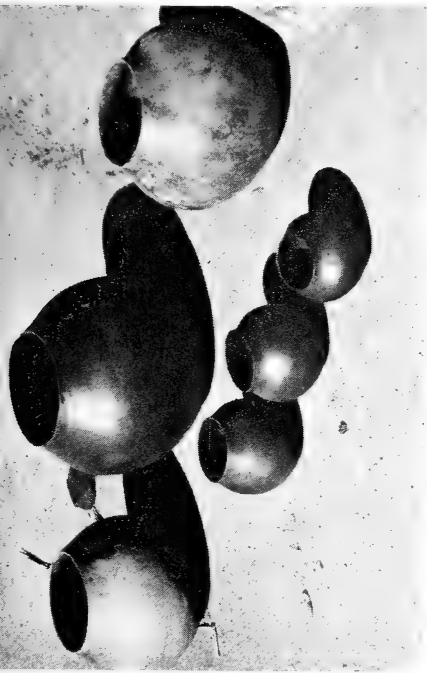


No. 10. XESIBE. E.L. 980, H. 42 cm. grain store.

XESIBE



No. 11. XESIBE. Elubaleko, Mount Ayliff, Transkei. *l.* H. 17 cm. *ukhamba*.
r. H. 25 cm. *ingcaza*.

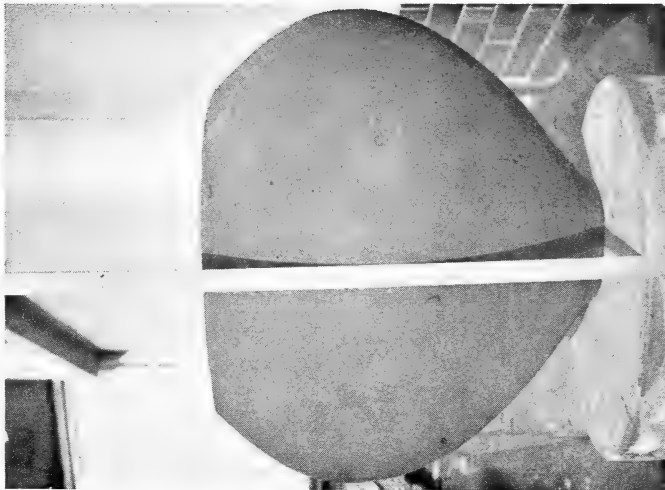


No. 13. SWAZI. Emweni, Hlatikulu, Swaziland.



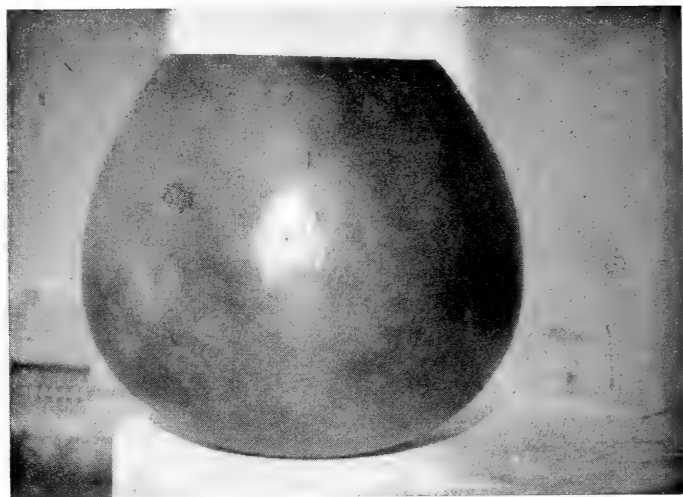
No. 14. SWAZI. Hlatikulu, Swaziland. *L. imbi-a*, *v. ludico*.

NATAL NGUNI AND SWAZI



No. 12. MABASO. S.A.M. 8432. Msinga, Natal.
H. 51 cm. *imbi-a*.

SWAZI



No. 15. SWAZI. S.A.M. 8656, Abercorn road, Stegi, Swaziland.



No. 16. SWAZI, Abercorn road, Stegi, Swaziland.

SWAZI
Spiral technique:



No. 17. Coiling the base.



No. 18. Preparing the next coil.



No. 19. Adding the coil.

RONGA
Moulding from the lump



No. 20. Starting to hollow conical lump.



No. 21. Smoothing inside vessel.



No. 22. Forming the carination.



No. 24. Decorating with shell.



No. 25. Finishing off the rim.

RONGA (continued)



No. 23. Scraping out inside.

NKUNA
Ring technique



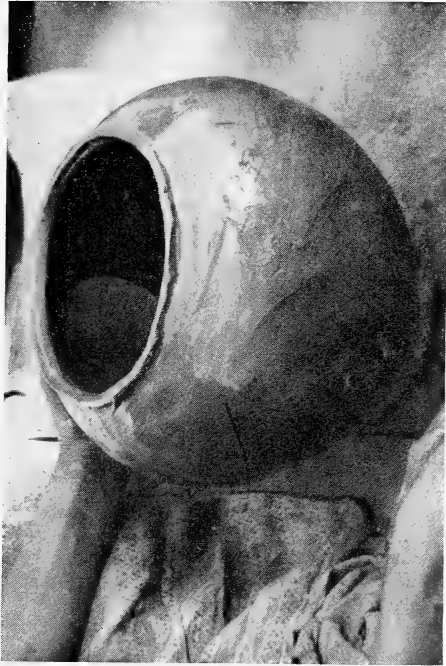
No. 26. Preparing wall for ring.



No. 27. Adding ring.



No. 28. Smoothing and shaping.



No. 30. The completed vessel.



No. 29. Smoothing.



No. 31. Grinding ochre.

NKUNA (continued)

TSWA



No. 32. TSWA. Panda, Mozambique. Potter shaping vessel.



No. 33. BiThonga pot made at Mutamba near Maxixe, Mozambique—
used by TSWA near Funhalouro.

SOUTH SOTHO



No. 34. FOKENG. S.A.M. 8526, Basuto Hill, Herschel, Cape, H. 45.7 cm. *lefiso*.



No. 35. FOKENG. S.A.M. 8559, Basuto Hill, Herschel, Cape, H. 54 cm. *leritstrwana*.



No. 36. KWENA. Chief Tumane Mathele's village, Butha Buthe, Basutoland.

SOUTH SOTHO-FOKENG

Firing



No. 37. Putting small pot in position.



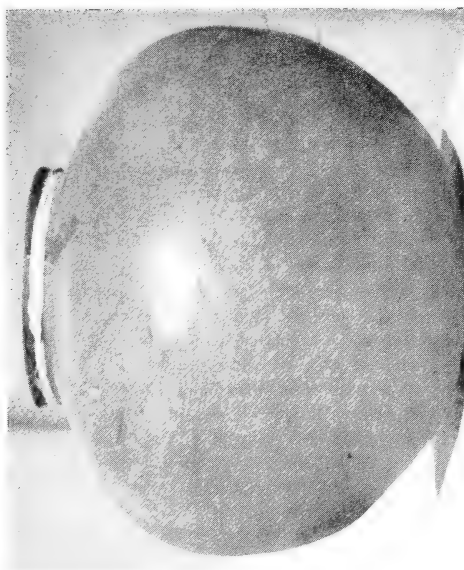
No. 38. Building hearth wall.



No. 39. Covering with dry dung.



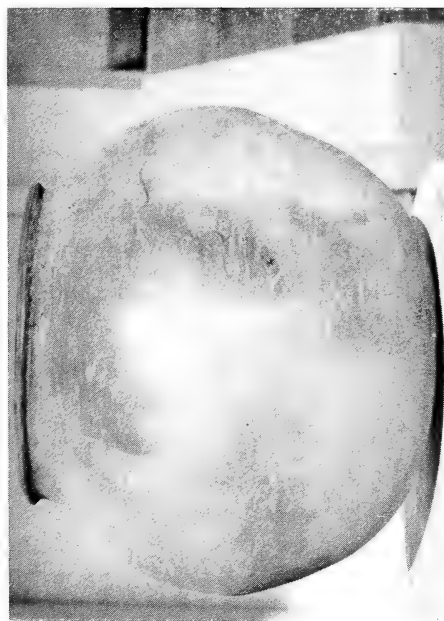
No. 40. Removing fired pots.



No. 42. TSWANA, made by Kalanga. S.A.M. 8750, Serowe, Bechuanaland, H. 39 cm.



No. 44. KGATLA. Kwarape Pan, Mochudi, Bechuanaland.



No. 41. MANGWATO. S.A.M. 8757, Ratholo, Bechuanaland, H. 41 cm.



No. 43. KGATLA. Kwarape Pan, Mochudi, Bechuanaland.



No. 45. The start.



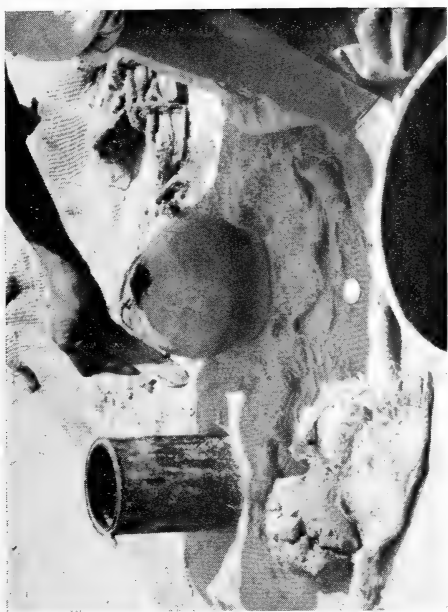
No. 46. Smoothing the wall up.



No. 47. The shaped upper-section.



No. 48. Vessel turned over after drying.



No. 49. Smoothing.



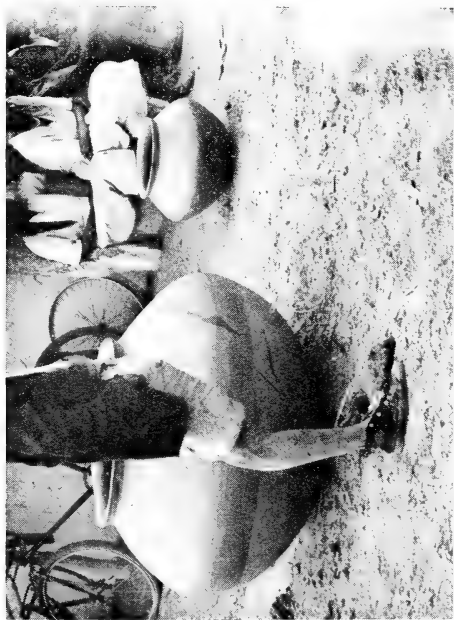
No. 50. Making an additional roll.



No. 51. Closing base with roll.



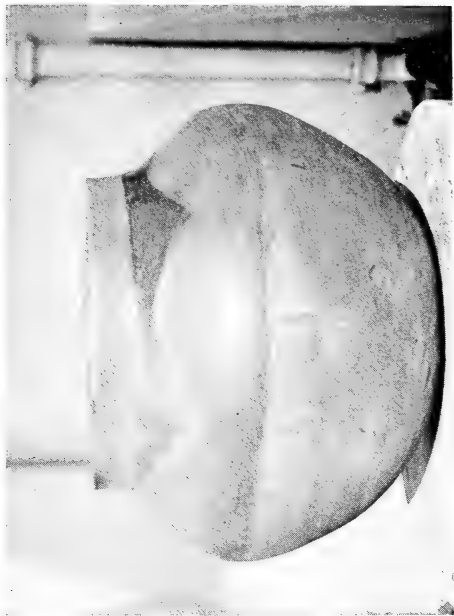
No. 52. Completed pot.



No. 53. KGATLA. Kwarape Pan, Mochudi, Bechuanaland.



No. 55. PEDI, made by SWAZI. S.A.M. 868g, Leolo Mountains, Sekhukhuneland.



No. 54. PEDI, made by SWAZI. S.A.M. 8758, Pokwani, Transvaal.



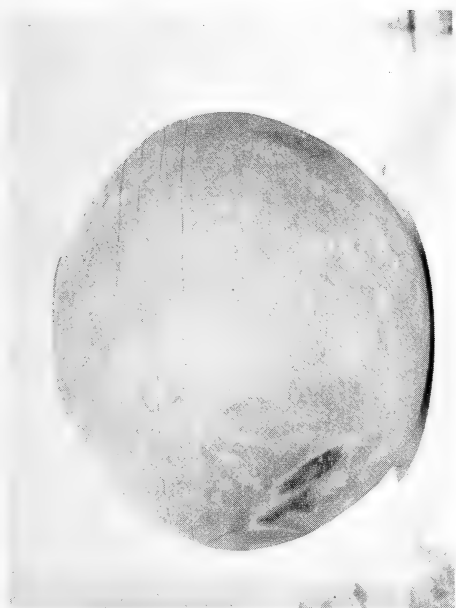
No. 56. PEDI, made by SWAZI. Leolo Mountains, Sekhukhuneland. Position of pots for firing.



No. 58. VENDA. Mphego's ward, Sibasa, northern Transvaal.
Cooking-pot with lid.



No. 60. LEMBA. Mphego's ward, Sibasa, northern Transvaal.
Preparing the clay.



No. 57. LEMBA. S.A.M. 8689, Mphego's ward, Sibasa,
northern Transvaal, H. 37 cm.



No. 59. VENDA. Rasengani's place, Sibasa, northern Transvaal.
Pots used as peanut stores.

LEMBA

Moulding from the lump



No. 61. Hollowing the lump.



No. 62. Shaping the rim.



No. 63. Incising a horizontal line.



No. 64. Stamped line.



No. 65. BITHONGA. S.A.M. 8920, Jangamo, Inhambane, Mozambique, H. 35 cm. *ngulu*.



No. 66. BITHONGA. S.A.M. 8919, Jangamo, Inhambane, Mozambique, H. 21 cm. *gikalango*.



No. 67. MANYIKA. Inyanga, Rhodesia. Beer-pot.



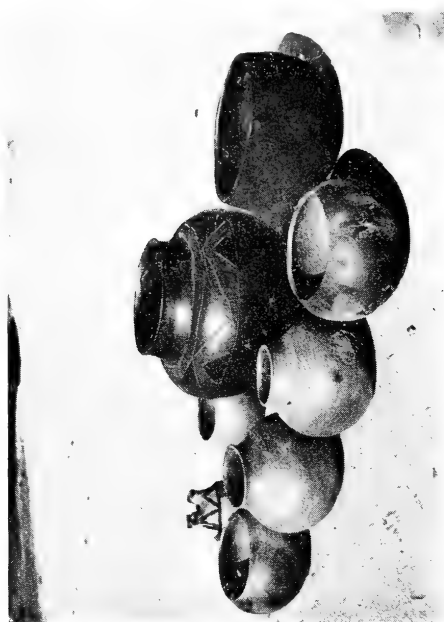
No. 68. MANYIKA. Inyanga, Rhodesia. Same as 67 with lid.



No. 69. ROZWI. Mafuta's place, Chiduku reserve, Rusape, Rhodesia.



No. 71. TEVE. Marera Mission, Vila Pery, Mozambique.



No. 70. ZEZURU. Chiweshe, Mangwende reserve, Mrewa, Rhodesia.



No. 72. MARI. Sharumbira, Fort Victoria, Rhodesia.

SHONA, KWANYAMA and MBUKUSHU



No. 73. KARANGA. S.A.M. 8982, Belingwe, Rhodesia, H. 46 cm.



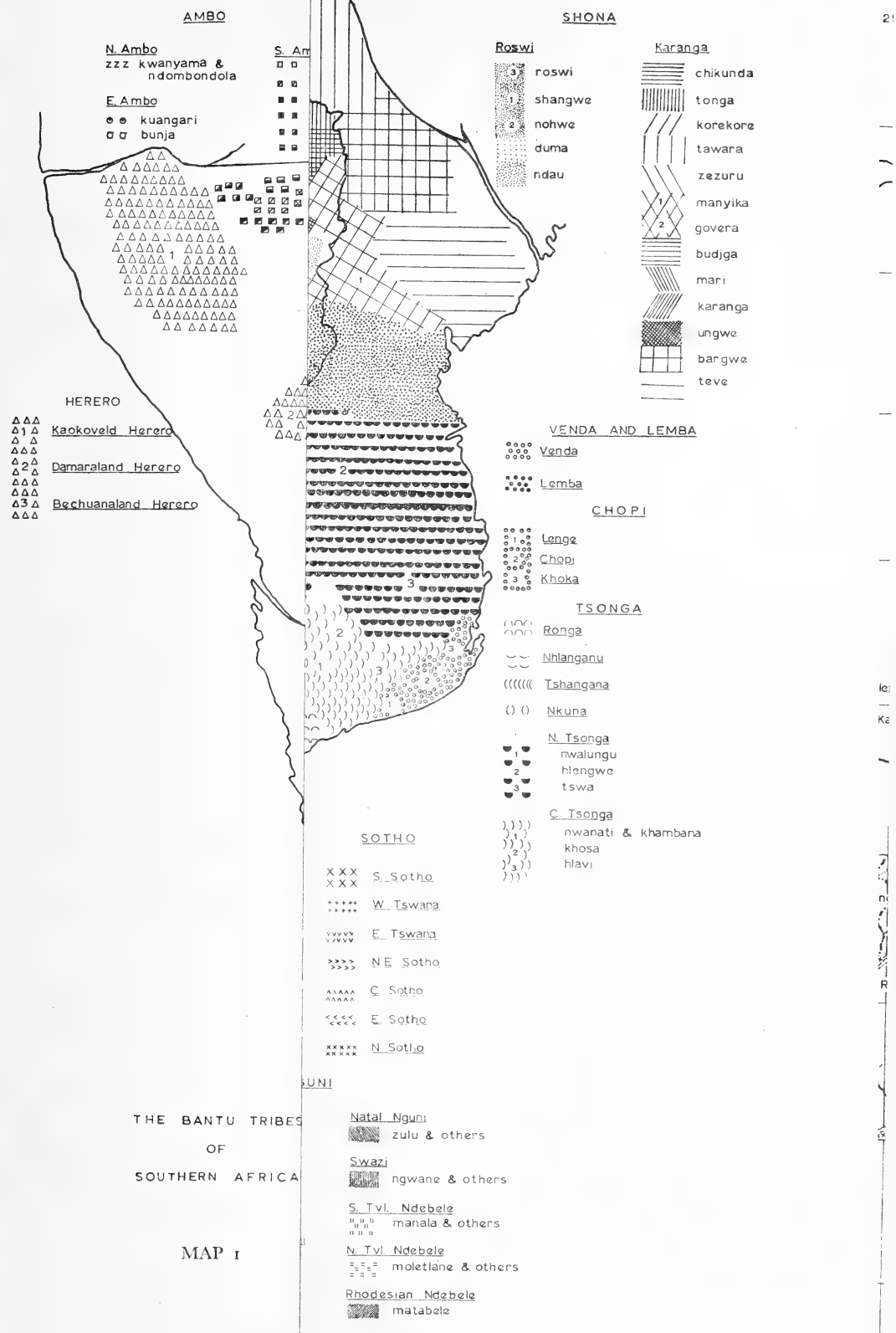
No. 74. NDAU. Tanganda Halt, Chipinga, Rhodesia. Starting a pot.



No. 75. KWANYAMA. Near Saint Mary's Mission, Odibo, South West Africa. Underground workroom.



No. 76. MBUKUSHU. S.A.M. 9008, Okavango, South West Africa, H. 38 cm. *kandinbe*.



AMBO

N. Ambo
zzz kwenyama &
ndombondola

E. Ambo
••• kuangari
□□□ bunja

S. Ambo
□□ ndonga
□□ kualuthi
□□ kuambi
□□ ngandjera
□□ mbalantu
□□ eunda

OKAVANGO TRIBES

^ ^ ^ Mbukushu
† † † Sambiu
Y Y Y Diriko

SHONA

Rowi
3 roswi
shangwa
nohwa
duma
ndau

Karanga
chikunda
tonga
korekore
tawara
zezuru
manyika
govera
budjga
mari
karanga
ungwa
bargwa
teve

VENDA AND LEMBA

Venda
Lemba

CHOPJI

Langa
Chopi
Khoka

TSONGA

Bonga
Nhangani
Tshangana
Nkuna
N. Tsonga
nwalungu
hlangwe
tswa

C. Tsonga
nwanati & khambana
khosa
hlavi

SOtho

XXX S. Sotho
XXX W. Tswana
.... E. Tswana
NE Sotho
C. Sotho
E. Sotho
N. Sotho

NGUNI

Cape Nguni
1 xhosa
2 thembu
3 bomvana
4 npondomisi
5 mpondo
6 gcaleka

Immigrant Cape Nguni
7 fingo
8 hluhi
9 bhaca
10 xesibe

Natal Nguni
zulu & others

Swazi
ngwane & others

S. Tvi. Ndebele
manala & others

N. Tvi. Ndebele
moletiane & others

Rhodesian Ndebele
matabele

HERERO
Kakoveld Herero
Damaraland Herero
Bachuanaland Herero

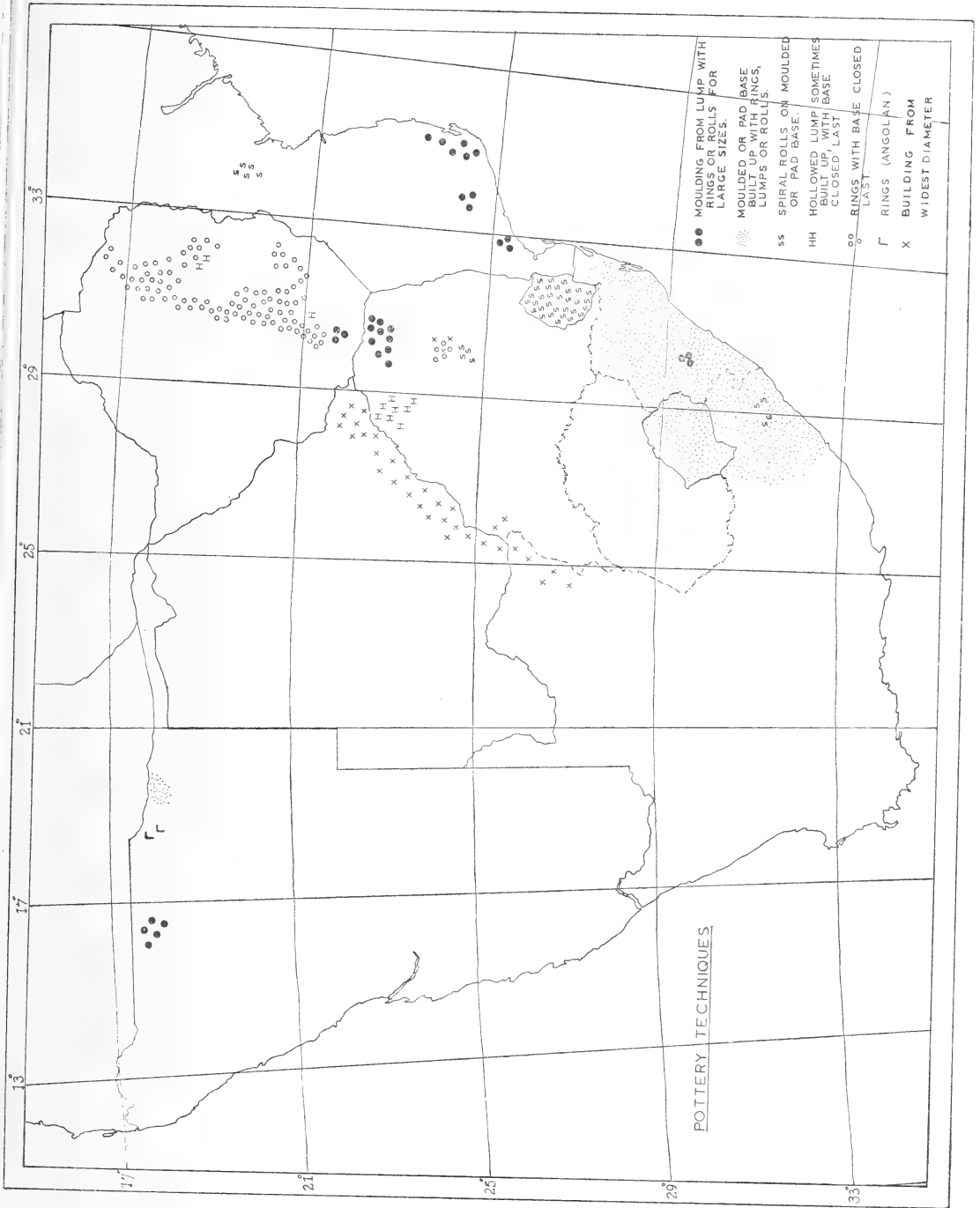
THE BANTU TRIBES
OF
SOUTHERN AFRICA

MAP 1





MAP 4



MAP 5



INDEX

- AMBO, 284-300: East, 295-9; North, 284-90; South, 290-5; Undifferentiated 290; *see also* names of individual tribes
- ANGOLAN immigrants among Okavango tribes, 304-6; *see also* names of individual tribes
- BANTU tribes, classification, 3-4
- BASES of pot, classification of types, 21-2; methods of shaping 11
- BASUTO (South Sotho), 103-31; in Basutoland 103-19; in East Griqualand 119-21; in Herschel, 121-8; in North-West Cape, 128-30
- BEAKERS, 29; Basuto (Basutoland undiff.), 113, 116-17—(Herschel undiff.), 127—(N.W. Cape undiff.), 129; Fokeng (Basutoland), 104—(Herschel), 124; Hlubi, 44; Koni, 183; Kwankwa, 289; Kwená (Basuto), 108; Nguni (Natal undiff.), 57, 62; Sotho (Central), 168—(North undiff.), 191; Swazi, 67; Tlokwa (N. Sotho), 185-6; Venda (undiff.), 207; *see also* POTTERY, Bantu, forms, names and uses
- BELIEFS and superstitions: Fokeng, 124; Hlubi, 44; Kwanyama, 288; Lemba, 209-10, 215-16; Lenge, 222-3; Mabaso, 52; Mpondo, 39; Ronga, 84-5; Venda, 201-2, 209-10; Zezuru, 236; *see also* CUSTOMS, TABOOS
- BHACA, 45-6
- BIRWA, 184
- BITONGA, *see* KHOKHA (BiTonga)
- BLACKENING pottery by firing, 19. Tribal methods: Basuto (Basutoland undiff.), 115; Fokeng, 122; Hlubi, 43, 44; Mabaso, 51; Nguni (Natal undiff.), 60; Swazi, 65; Xolo, 48; Zulu (Eshowe), 53—(Melmoth), 56
- BOMVANA, 34-5
- BOWLS, classification of types, 26-8; *see also* POTTERY, Bantu, forms, names and uses
- BREAKAGES in firing, *see* FIRING
- BUDJGA/BUDJA, 252-6
- BUILDING methods: building with lumps, 10-11; classification of, 9-12; coiling, 10; compound methods, 11-12; discussion, 308-9; moulding from the lump, 10; ring, 10. Tribal methods: Basuto (Basutoland undiff.), 114—(East. Griqualand undiff.), 120—(Herschel undiff.), 125—(North-West Cape undiff.), 128; Bhaca, 46; Bomvana, 34; Budjga, 253; Chopi, 224; Fokeng (Basutoland), 103—(Herschel), 122; Hlakwana, 109; Hlubi, 42-3; Huruthse, 133-4; Kalanga (Botswana), 147; Karanga, 260; BUILDING (*cont.*) Kgatla, 152, 155; Khokha, 226; Koni, 180-1; Kualuthi, 290; Kuambi, 291; Kuangari, 295-6; Kwanyama, 285, 286-7; Kwená (Basuto), 106—(W. Tswana), 139, 140-1; Kgalagadi, 144; Lemba (Rhodesia), 217—(Transvaal), 212, 215; Lenge, 220-1; Lobedu, 173; Mabaso, 50-1; Mangwato, 142; Manyika, 242, 246; Mari, 265; Mbalantu, 293; Mbukushu, 300; Mpondo, 36, 37; Ndau, 272; Nguni (Natal undiff.), 60; Ngwaketse, 136; Nkuna, 92; Nyembe (Kangara), 304-5; Ronga, 80-1, 83; Rozwi, 276; Sasura, 149; Sotho (N.E. undiff.), 177; Swazi, 65; Swazi (Sekhukhuneland), 71; Teve, 250; Tlaung, 111; Tlokwa (E. Tswana), 161—(N. Sotho), 185; Tshangana (Mozambique), 88-9; Tswa, 97; Ungwe, 269; Venda (South), 199—(undiff.), 202-3—(West), 193-4; Xananwa, 186; Xhosa, 31; Xolo, 48; Zezuru, 231; Zulu, 53, 55
- BUNJA, 298
- BURNISHING, 19. Tribal methods: Basuto (Basutoland undiff.), 112—(Herschel undiff.), 125; Chopi, 224; Hlakwana, 187; Kalanga, 147; Kwená (Basuto), 107; Lemba (Rhodesia), 217—(Transvaal), 212; Lenge, 221; Lobedu, 173; Mabaso, 51; Manyika, 246; Mari, 266; Nguni (Natal undiff.), 60; Ngwaketse, 137; Ndau, 273; Nkuna, 93; Swazi, 65, 71; Teve, 250; Tlaung, 111; Tlokwa (W. Tswana), 161—(N. Sotho), 185; Ungwe, 269; Venda (South), 199—(undiff.), 203—(West), 194; Zezuru, 231; Zulu, 53, 55; *see also* DECORATION tribal techniques, designs and finishes
- BUSTS, modelled, 59
- CARINATION, types, 25-6
- CENTRAL Sotho, *see* SOTHO, Central
- CHOPI (subdivision), 219-30; (tribal group), 223-6; *see also* names of individual tribes, e.g. Lenge
- CLAYS, fetching (general), 7, 308; Hlubi 42. Preparation (general), 7-8: Basuto, 114, 119, 125, 128—(Basutoland undiff.), 114—(E. Griqualand undiff.), 119—(Herschel undiff.), 125—(North-west Cape undiff.), 128; Budjga, 252-3; Chopi, 223; Fokeng, 103, 122; Hlakwana, 109; Hlubi, 42; Huruthse, 133; Kalanga, 146; Karanga, 260; Kgatla, 152, 155; Khokha, 226; Koni, 180; Kuambi, 291; Kuangari, 295; Kwanyama, 285; Kwená (Basutoland), 105-6—(W. Tswana), 138, 140; Kgalagadi, 144; Lemba (Rhodesia), 216—(Transvaal), 212,

CLAYS (*cont.*)

215; Lenge, 220; Lobedu, 172; Mabaso, 50; Manyika, 242, 245; Mari, 265; Mbalantu, 293; Mpondo, 36, 37; Nda, 272; Nguni (Natal undiff.), 59; Ngwaketse, 136; Nhlanganu, 86; Nkuna, 92; Nyembe (Kangara), 304; Ronga, 80, 83; Rozwi, 275; Sasura, 149; Sotho (N.E. undiff.), 177; Swazi, 65, 70; Teve, 250; Thembu, 33-4; Thlaping, 132; Tlokwa (E. Tswana), 161—(N. Sotho), 184; Tshangana (Mozambique), 88; Tswa, 96; Ungwe, 268; Venda (South), 199—(undiff.), 201—(West), 193; Xananwa, 186; Xhosa, 31; Zezuru, 230-1; Zulu, 53-4

CRACKING of pots in firing, *see* FIRING
CULTURAL RELATIONSHIPS, 313-14

CUSTOMS: Basuto, 117; Khokha, 229; Kwanyama, 288; Lemba (Transvaal), 215-16; Lenge, 222-3; Lobedu, 176; Manyika, 248; Phalaborwa, 172; Sotho (Central), 167, 169; Venda, 209-10; Zezuru, 236; *see also* BELIEFS and superstitions, TABOOS

DAMARALAND HERERO, *see* HERERO (Damaraland)

DECORATION: colour, application of (general), 18-19, 308, 312; graphic techniques, 17-18; materials, *see under* tribal techniques, designs and finishes, plastic techniques, 18. Tribal techniques, designs and finishes: Basuto (Basutoland undiff.), 114-15, 117—(E. Griqualand undiff.), 121—(Herschel), 125, 127—(N.W. Cape undiff.), 128-9; Bhaca, 45-6; Bomvana, 35; Budjga, 253, 255; Chopi, 224-5; Diriko, 303; Fokeng (Basutoland), 104-5—(Herschel), 122, 124; Herero (Damaraland), 283, 284—(Kaokoveld), 282; Hlengwe, 95; Hlubi, 43-4; Huruthse, 134, 134-5; Kalanga, 147-8; Karanga, 260, 261, 262-3; Kgatla, 152, 154; Khokha, 227, 228; Koni, 181, 183; Korekore, 251; Kualuthi, 291; Kuambi, 292; Kuangari, 296, 297; Kwankwa, 289; Kwanyama, 286, 288; Kwen (Basuto), 107, 108—(E. Tswana), 157—(W. Tswana), 139, 140, 141—(N. Sotho), 189; Kgalagadi, 145; Lemba (Rhodesia), 217, 218—(Transvaal), 212, 214, 215; Lenge, 221, 222; Lobedu, 173, 175-6; Mabaso, 51, 52; Malete, 160; Mangwato, 143; Manyika, 243, 245, 246, 248; Mari, 266, 267-8; Maromo, 241-2; Mbalantu, 293; Mbukushu, 301, 302; Mpondo, 37, 39; Nda, 272-3, 274, 275; Ndebele (N. Transvaal), 75, 76—(Rhodesia), 78; Nguni (Natal undiff.), 58-9, 60, 63; Ngwaketse, 136-7, 137; Nhlanganu,

DECORATION (*cont.*)

86, 87; Nkolonkathi, 294; Nkuna, 92, 93-4; Pedi style, 73; Phalaborwa, 171-2; Ronga, 81, 82, 83, 84; Rozwi, 276, 277-8, 278; Sasura, 149; Shawasha, 238, 239; Shona (undiff.), 280; Sotho (Central), 166, 169—(N.E. undiff.), 177, 178—(N. undiff.), 191; Swazi, 65-6, 68, 69—(Sekhukhuneland), 71, 73; Teve, 250; Thembu, 34; Thlaping, 132; Tlokwa, 161, 162; Tonga, 258, 259; Tshangana (Mozambique), 89, 90; Tswa, 97, 99; Ungwe, 269; Venda (East), 198—(South), 199, 200—(undiff.), 201, 203, 208-9—(West), 194, 196-7; Xananwa, 187, 188; Xesibe, 47-8; Xhosa, 32; Xolo, 48, 49; Zezuru, 231, 233, 236; Zulu, 53, 54, 55, 56, *see also* BLACKENING pottery, BURNISHING, SLIPPING, TOOLS for decoration

DIRIKO, 302-4

DISTRIBUTION systems 2, 5, 313. Tribal: Ambo (undiff.), 299; Basuto (Basutoland undiff.), 117—(E. Griqualand undiff.), 121—(Herschel undiff.), 127—(N.W. Cape undiff.), 129; Bhaca, 46; Budjga, 255; Chopi, 225; Fokeng (Herschel), 124; Herero (Kaokoveld), 282; Hlakwana, 110; Hlubi, 44; Kalanga, 148; Karanga, 261; Kgatla, 154, 156; Khokha, 229; Koni, 183; Kuambi, 292; Kwanyama, 286, 288; Kwen (Basuto), 108—(W. Tswana), 140, 141—(E. Tswana), 158; Kgalagadi, 146; Lemba (N. Transvaal), 214, 215; Lenge, 222; Lobedu, 176; Mabaso, 52; Manyika, 248; Mari, 268; Mbalantu, 293; Mpondo, 39; Ndebele (Rhodesia), 78; Nguni (Natal undiff.), 59, 63; Ngwaketse, 137; Nhlanganu, 87; Nkuna, 94; Phalaborwa, 172; Ronga, 82, 84; Sasura, 149; Sotho (Central), 166, 169—(N.E. undiff.), 178; Swazi, 68, 69—(Sekhukhuneland), 73, 74; Thlaping, 132; Tlokwa, 162; Tswa, 99-100; Venda (undiff.), 209—(West), 197, Xhosa, 32; Zezuru, 234, 236; Zulu, 56

DRUMS for exorcising spirits, 69

DRYING, general survey, 13, 309-10. Tribal methods: Basuto (Basutoland undiff.), 114—(E. Griqualand undiff.), 120—(N.W. Cape undiff.), 128; Budjga, 253; Chopi, 224; Fokeng (Basutoland), 103—(Herschel), 122; Hlakwana, 109; Hlubi, 43; Huruthse, 134; Kalanga, 147; Kgatla, 152; Khokha, 227; Koni, 181; Kuangari, 296; Kwanyama, 285, 287; Kwen (Basuto), 106-7—(W. Tswana), 139, 141; Kgalagadi, 145; Lemba (Rhodesia), 217—(Transvaal), 212, 215; Lenge, 221; Lobedu, 173; Mabaso, 51; Manyika, 242-3, 246; Mari, 266; Mbuku-

DRYING (*cont.*)

shu, 300; Mpondo, 36, 37; Ndau, 272; Nguni (Natal undiff.), 60; Ngwaketse, 136; Nkuna, 92; Nyembe (Kangara), 305; Ronga, 81, 83; Rozwi, 276; Sasura, 149; Sotho (N.E. undiff.), 177; Swazi, 65—(Sekhukhuneland), 71; Teve, 250; Tlaung, 111; Tlokwa (E. Tswana), 161—(N. Sotho), 185; Tshangana (Mozambique), 89; Tswa, 97; Ungwe, 269; Venda (South), 199—(undiff.), 203—(West), 194; Xananwa, 186; Xhosa, 31; Xolo, 48; Zezuru, 231; Zulu, 53, 55

EUNDA, 294

FIGURINES, 59, 104, 113, 117, 149; *see also* ZOOMORPHIC forms

FILLERS, 8; *see also* CLAYS, preparation

FINGO, 41

FINISHES for pottery, *see* DECORATION, designs and finishes

FIRING: decorative techniques, 19; manufacturing techniques (general), 14–15, 310. Tribal methods: Basuto (Basutoland undiff.), 115—(E. Griqualand undiff.), 120—(Herschel undiff.), 125—(N.W. Cape undiff.), 128; Budjga, 253; Chopi, 224; Fokeng (Basutoland), 103—(Herschel), 122; Herero (Damaraland), 283; Hlakwana, 110; Hlubi, 43; Huruthse, 134; Kalanga, 147; Karanga, 260; Kgatla, 153; Khokha, 227; Koni, 181; Kualuthi, 290; Kuambi, 292; Kuangari, 296; Kwanyama, 285, 287; Kwena (Basuto), 107—(W. Tswana), 139, 141; Kgalagadi, 145; Lemba (Rhodesia), 217—(Transvaal), 212, 215; Lenge, 221; Lobedu, 173; Mabaso, 51; Mangwato, 142; Manyika, 243, 246; Mari, 266; Mbalantu, 293; Mbukushu, 300; Mpondo, 36, 37; Ndau, 273; Nguni (Natal undiff.), 60; Ngwaketse, 137; Nhlanganu, 86; Nkuna, 93; Nyembe (Kangara), 305; Ronga, 81, 83; Rozwi, 276; Sasura, 149; Sotho (N.E. undiff.), 177–8; Swazi, 65—(Sekhukhuneland), 71; Thlaping, 132; Tlaung, 111; Tlokwa (E. Tswana), 161—(N. Sotho), 185; Tonga, 259; Tshangana (Mozambique), 89; Tswa, 97; Ungwe, 269; Venda (South), 199—(undiff.), 203—(West), 194; Xananwa, 187; Xhosa, 31; Xolo, 48; Zezuru, 231; Zulu, 53, 55

FOKENG, in Basutoland, 103–5; in Herschel, 121–5

FORMS of pottery, *see* POTTERY, Bantu, forms, names and uses

FUELS for firing, 14–15; *see also* FIRING

GRANARIES: Basuto (Basutoland undiff.), 117; Huruthse, 134; Kalanga (Botswana),

GRANARIES (*cont.*)

148; Kgatla, 154, 155; Koni, 183; Tlokwa (E. Tswana), 162

HANANWA, *see* XANANWA (Hananwa)

HERERO, 281–4; Bechuanaland, 284; Damaraland, 282–4; Kaokoveld, 281–2

HLAKWANA, 109–12

HLALERWA, 159

HLENGWE, 94–6

HLUBI, 41–5

HURUTHSE, 133–6

IMMIGRANT Cape Nguni, *see* NGUNI, Cape Immigrant

KALANGA (in Botswana), 146–9; (in Rhodesia), 263–4

KANGARA Nyembe, *see* NYEMBE (Kangara)

KAOKOVELD Herero, *see* HERERO (Kaokoveld)

KARANGA (tribal group), 259–63

KARANGA/TONGA (subdivision), 230–72; *see also* names of individual tribes

KGATLA, 151–6

KHOKHA (BiTonga), 226–9

KONI, 180–4

KOREKORE, 251–2

KUALUTHI, 290–1

KUAMBI, 291–2

KUANGARI, 295–8

KWANKWA, 288–9

KWANYAMA, 284–8

KWENA (Basuto), 105–9—(E. Tswana), 157–8—(Northern Sotho), 189–90—(W. Tswana), 138–42;

KGALAGADI, 144–6

KXAXA, 180

LEMBA, 212–19; Rhodesia, 216–19—Transvaal, 212–16

LENGE, 219–23

LOBEDU, 172–7

MABASO, 50–3

MALETE, 159–60

MANGWATO, 142–4

MANYIKA, 242–8

MARI, 264–8

MAROMO, 240–2

MATABELE, *see* NDEBELE (Rhodesia)

MATERIALS for pottery, *see* CLAYS, FILLERS

MBALANTU, 292–4

MBUKUSHU, 300–2

MENDING pottery, general survey, 16–17, 310. Tribal methods: Basuto (Basutoland undiff.), 115—(N.W. Cape undiff.), 128;

Fokeng (Herschel), 123; Hlakwana, 110; Kalanga (Botswana), 147; Kwena (Basuto),

107—(W. Tswana), 139; Kgalagadi, 145;

MENDING (*cont.*)

Lemba, 215; Mabaso, 51; Mari, 266; Mpondo, 37; Ndau, 273; NGUNI (Natal undiff.), 60-1; Nhlanganu, 86; Ronga, 81, 83; Swazi (in Swaziland), 66—(in Sekhukhuneland), 72; Tlokwa (E. Tswana), 162; Tswa, 97; Venda (undiff.), 203

MOLETSE, *see* KWENA (Northern Sotho)

MPONDO, 36-40

MPONDOMISE, 35-6

MULTI-MOUTHED POTS: Manyika, 248;

NGUNI (Natal undiff.), 62; Rozwi, 277; Venda (undiff.), 208; Zezuru, 233

NAMES of pottery *see* POTTERY, Bantu, forms, names and uses

NDAU/DANDA, 272-5

NDEBELE, 75-8: Northern Transvaal, 75-6; Rhodesia, 77-8; Southern Transvaal, 75

NDOMBONDOLA, 289

NDONGA, 290

NECKS, types, 23-5; *see also* POTTERY, Bantu, forms, names and uses

NGANDJERA, 294

NGUNI, 30-80: Cape, 30-41; Cape, immigrant, 41-50; Natal, 50-64; *see also* NDEBELE, SWAZI and names of individual tribes

NGWAKETSE, 136-8

NHLANGANU, 86-7

NKOLONKATHI, 294

NKUNA, 91-4

NWALUNGU, 94

NYEMBE (Kangara), 304-6; (Masaka), 306

OKAVANGO tribes, 300-6; Angolan immigrants, 304-6; *see also* names of individual tribes

PEDI, *see* SOTHO, Central

PHALABORWA, 170-2

PHALANE, 158

PHIRING, 158

PIPES, tobacco: Ambo, 298; Swazi, 69

PLACE and time for making pottery, 6-7;

see also BUILDING methods, tribal methods

PO, 159

POTS, classification of types, 28-9; *see also*

POTTERY, Bantu, forms, names and uses

POTTERS: sex of, 5-6; *see also* under individual tribes: Basuto (Basutoland undiff.), 114—(E. Griqualand undiff.), 119—(Herschel undiff.), 125—(N.W. Cape undiff.), 128; Bomvana, 34; Budjga, 252; Chopi, 223; Diriko, 302; Fokeng (Basutoland), 103—(Herschel), 122; Herero (Damaraland), 283; Hlakwa, 109; Hlubi, 42; Huruthse, 133; Kalanga (Botswana), 146; Karanga, 260; Kgatla, 152, 154-5; Khokha, 226; Koni, 180; Kualuthi, 290; Kuambi,

POTTERS (*cont.*)

291; Kuangari, 295; Kwanyama, 285, 286; Kweni (Basuto), 105—(W. Tswana), 138, 140; Kgalagadi, 144; Lemba (Rhodesia), 216—(Transvaal), 212, 215; Lenge, 220; Lobedu, 172; Mabaso, 50; Mangwato, 142; Manyika, 242, 245; Mari, 265; Mbalantu, 293; Mbukushu, 300; Mpondo, 36, 37; Ndau, 272; Ndebele (Rhodesia), 78; Nguni (Natal undiff.), 59; Ngwaketse, 136; Nhlanganu, 86; Nkuna, 91; Nyembe (Kangara), 304—(Masaka), 306; Ronga, 80, 83; Rozwi, 275; Sasura, 149; Sotho (Central), 167—(N.E. undiff.), 177; Swazi, 64-5—(Sekhukhuneland), 70; Teve, 250; Thembu, 33; Tlaung, 111; Tlokwa (E. Tswana), 161—(N. Sotho), 184; Tonga, 258; Tshangana (Mozambique), 88; Tswa, 96; Ungwe, 268; Venda (South), 199—(undiff.), 201—(West), 193; Xananwa, 186; Xhosa, 31; Xolo, 48; Zezuru, 230; Zulu, 53, 54

POTTERY, African, historical survey, 5

POTTERY, Bantu: archaeological finds, dating of, 1, 5; classification of types, 21-9; distribution systems, *see* DISTRIBUTION systems. Forms, names and uses, tribal classification: Ambo (undiff.), 298; Basuto (Basutoland undiff.), 112-13, 115-17—(E. Griqualand undiff.), 120-1—(Herschel undiff.), 126-7—(N.W. Cape undiff.), 129; Bhaca, 45, 46; Bomvana, 34-5; Budjga, 254-5, 255; Chopi, 224-5; Diriko, 302-3; Fingo, 41; Fokeng (Basutoland), 104—(Herschel), 123-4; Herero (Damaraland), 283, 284—(Kaokoveld), 281-2; Hlakwa, 110; Hlalerwa, 159; Hlengwe, 95; Hlubi, 43-4; Huruthse, 134, 135; Kalanga (Botswana), 147-8—(Rhodesia), 263-4; Karanga, 260-1, 262; Kgatla, 153-4, 155; Khokha, 227-8; Koni, 182-3; Korekore, 251, 252; Kualuthi, 290-1; Kuambi, 292; Kuangari, 296-7; Kwankwa, 289; Kwanyama, 285-6, 287-8; Kweni (Basuto), 107-8—(E. Tswana), 157, 157-8—(N. Sotho), 189—(W. Tswana), 139-40, 141; Kgalagadi, 145; Lemba (Rhodesia), 217-18—(Transvaal), 213-14, 215; Lenge, 219-20, 221-2; Lobedu, 173-5; Mabaso, 51-2; Malete, 159-60, 160; Mangwato, 142-3; Manyika, 243-5, 246-8; Mari, 266-7; Maromo, 240-1; Mbalantu, 293; Mbukushu, 300-1, 302; Mpondo, 36-7, 38-9; Ndau, 273-4; Ndebele (N. Transvaal), 75, 75-6—(Rhodesia), 77-8, 78; Nguni (Natal undiff.), 57-8, 61-3; Ngwaketse, 137, 138; Nhlanganu, 86-7; Nkolonkathi, 294; Nkuna, 93; Nyembe (Kangara), 305;

POTTERY (*cont.*)

- Phalaborwa, 171; Ronga, 81-2, 84; Rozwi, 276-7, 278; Sasura, 149; Shawasha, 237-8, 239; Shona (undiff.), 279-80; Sotho (Central), 164-6, 167-9—(N.E. undiff.), 178—(N. undiff.), 190-1; Swazi, 66-8, 69—(Sekhukhuneland), 72-3; Teve, 249-50; Thembu, 33, 34; Thlaping, 131, 132; Tlaung, 111; Tlokwa (E. Tswana), 162—(N. Sotho), 185-6; Tonga, 256-8, 258-9; Tshangana (Mozambique), 89-90; Tswa, 98-9; Tswana (undiff.), 163—(W. undiff.), 150; Ungwe, 269, 269-70; Venda (East), 197-8—(South), 199-200—(undiff.), 201, 204-8—(West), 194-6; Xananwa, 187-8; Xesibe, 47; Xhosa, 31, 31-2; Xolo, 48-9; Zezuru, 232-3, 234-6; Zulu, 54, 55-6; *see also* BEAKERS, FIGURINES, GRANARIES, PIPES, tobacco, MULTIMOUTHED POTS, SPOONS, ZOO-MORPHIC forms, WESTERNIZED pottery forms. Historical survey, 5; mending *see* MENDING pottery; time and place of making 6-7; types, classification of 21-9
- POTTERY, history of, archaeological evidence, 5
- POTTERY names and terms *see* POTTERY, Bantu, forms, names and uses

- RIMS: classification of types, 22-3; shaping, 12-13; tools for, *see* TOOLS for making pottery; types, 22-3
- ROLONG, 133
- RONGA, 80-6
- ROZWI (subdivision), 272-9; (tribal group), 275-9

SAMBIU, 304

SASURA, 149-50

- SEALING and testing pottery, general survey of methods, 15-16, 310. Tribal methods: Basuto (Basutoland undiff.), 115; (Herschel undiff.), 125-6; Budjga, 254; Chopi, 224; Fokeng (Basutoland), 104—(Herschel), 123; Hlakwana, 110; Hlubi, 43; Huruthse, 134; Kalanga, 147; Karanga, 260; Kgatla, 153; Khokha, 227; Koni, 181; Kuangari, 296; Kwanyama, 287; Kwena (Basuto), 107—(W. Tswana), 139; Kgalagadi, 145; Lemba (Rhodesia), 217—(Transvaal), 215; Lenge, 221; Mabaso, 51; Manyika, 243; Mari, 266; Ndau, 273; Ngwaketse, 137; Nkuna, 93; Ronga, 81, 83; Rozwi, 276; Sasura, 149; Swazi, 66—(Sekhukhuneland), 72; Teve, 250; Tlokwa (N. Sotho), 185; Tonga, 258; Tswa, 97; Ungwe, 269; Venda (South), 199—(undiff.), 203—(West), 194; Xhosa, 31; Zezura, 231; Zulu, 55

SELLING of pottery, *see* DISTRIBUTION systemsSHANGAAN, *see* TSHANGANASHAPING: body, 12-13; rims, 12-13; *see also* BUILDING methods

SHAWASHA, 237-40

SHONA, 230-81: undifferentiated, 279-80; *see also* names of subdivisions and tribal groups

SLIPPING, 19-20

SOTHO, 102-93: Central, 164-70; East, 170; North-East, 170-80 — undifferentiated, 177-9; North, 180-92—undifferentiated, 190-1; South (Basuto), *see* BASUTO; *see also* names of individual tribes

SPOONS, Basuto undiff., 117

SUPERSTITIONS, *see* BELIEFS and superstitions

SWAZI, 64-75: in Swaziland, 64-70; in Sekhukhuneland, 70-5

TABOOS, general, 312-13: Basuto (Basutoland undiff.), 117-18; Fokeng, 124; Hlakwana, 110; Hlubi, 44; Kwanyama, 288; Lenge, 222-3; Mabaso, 52; Mpondo, 39; Nkuna, 94; Ronga, 84-5; Swazi, 68-9; Venda (undiff.), 209; *see also* CUSTOMS, BELIEFS and superstitions

TAUNG, 158-9

TECHNIQUES, *see* BUILDING methods, tribal methods and DECORATION, tribal techniques, designs and finishesTERMINOLOGY, *see* POTTERY, Bantu, forms, names and usesTESTING, pottery, 15-16; *see also* SEALING and testing pottery

TEVE, 249-51

THEMBU, 33-4

THLAPING, 131-3

TIME of day (pottery making), 7; *see also* BUILDING methods, tribal methods

TLAUNG, 111-12

TLOKWA: N. Sotho, 184-6; E. Tswana, 160-3

TOOLS: For decorating, 9: Basuto (Basutoland undiff.), 114—(E. Griqualand undiff.), 114-15—(N.W. Cape undiff.), 128; Budjga, 253; Chopi, 224; Fokeng (Basutoland), 103—(Herschel), 122; Herero (Damara-land), 283; Hlakwana, 109; Hlubi, 42; Huruthse, 133; Kalanga (Botswana), 147; Karanga, 260; Kgatla, 152; Khokha, 226; Koni, 180; Kwena (Basuto), 106—(W. Tswana), 139, 140; Kgalagadi, 144; Lemba (Rhodesia), 217—(Transvaal), 212, 215; Lenge, 220; Lobedu, 172; Mabaso, 50; Manyika, 242, 245; Mari, 265; Ndau, 272; Nguni (Natal undiff.), 60; Ngwaketse,

TOOLS (*cont.*)

136; Nkuna, 92; Nyembe (Kangara), 304; Ronga, 80, 83; Sotho (N.E. undiff.), 177; Swazi, 65—(Sekhukhuneland), 71; Tlokwa (E. Tswana), 161—(N. Sotho), 185; Tshangana (Mozambique), 88; Tswa, 97; Ungwe, 269; Venda (South), 199—(undiff.), 202—(West), 193; Xananwa, 186; Xolo, 48; Zezuru, 231; Zulu, 53, 55. For making, 8–9, 308; Basuto (Basutoland undiff.), 114—(E. Griqualand undiff.), 119—(N.W. Cape undiff.), 128; Budjga, 253; Chopi, 223; Fokeng (Basutoland), 103—(Herschel), 122; Herero (Damara-land), 283; Hlakwana, 109; Hlubi, 42; Huruthse, 133; Kalanga (Botswana), 147; Karanga, 260; Kgatla, 152, 155; Khokha, 226; Koni, 180; Kualuthi, 290; Kuangari, 295; Kwanyama, 285, 286; Kweni (Basuto), 106—(W. Tswana), 138, 140; Kgalagadi, 144; Lemba (Rhodesia), 216–17—(Transvaal), 212, 215; Lenge, 220; Lobedu, 172; Mabaso, 50; Mangwato, 142; Manyika, 242, 245; Mari, 265; Mpondo, 36, 37; Nda, 272; Nguni (Natal undiff.), 59; Ngwaketse, 136; Nhlanganu, 172; Nkuna, 92; Nyembe (Kangara), 304; Ronga, 80; Rozwi, 276; Sasura, 149; Sotho (N.E. undiff.), 177; Swazi, 65—(Sekhukhuneland), 71; Teve, 250; Tlaung, 111; Tlokwa (E. Tswana), 161—(N. Sotho), 185; Tshangana (Mozambique), 88; Tswa, 96–7; Ungwe, 268; Venda (South), 199—(undiff.), 202—(West), 193; Xananwa, 186; Xhosa, 31; Xolo, 48; Zezuru, 231; Zulu, 53, 55

TONGA (subdivision), *see* KARANGA/TONGA; (tribal group), 256–9

TRADE, *see* DISTRIBUTION

TRANSVAAL Ndebele, *see* NDEBELE (Northern Transvaal), NDEBELE (Southern Transvaal)

TRIBES, Bantu, classification, 3–4

TSHANGANA, 87–91: Eastern Transvaal, 91; Mozambique, 88–91; Northern Transvaal, 91

TSHONGONONO, 229

TSONGA, 80–102; *see also* names of individual tribes

TSONGA, North, *see* names of individual tribes

TSONGA, South, *see* RONGA

TSWA, 96–100

TSWANA, Eastern, 151–64; *see also* names of individual tribes

TSWANA, Western, 131–51; *see also* names of individual tribes

UNGWE, 268–70

USES of pottery, 311, *see* POTTERY, Bantu, forms, names and uses

VENDA, 193–211: East, 197–8; South, 199–200; Undifferentiated, 200–10; West, 193–7

WESTERNIZED pottery forms: Basuto (Basutoland undiff.), 113; Budjga, 254; Fokeng (Herschel), 124; Huruthse, 134; Kweni (W. Tswana), 140; Maletse, 160

WHEEL, 308

WORKING conditions and places (potters), 6–7; *see also* BUILDING techniques

XANANWA (Hananwa), 186–9

XESIBE, 47–8

XHOSA, 30–3

XOLO, 48–9

ZEZURU, 230–7

ZOOMORPHIC forms, 29, 311: Basuto (Basutoland undiff.), 117; Shawasha, 239; Zezuru, 233, 235–6

ZULU, 53–4, 54–6

INSTRUCTIONS TO AUTHORS

MANUSCRIPTS

In duplicate (one set of illustrations), type-written, double spaced with good margins, including TABLE OF CONTENTS and SUMMARY. Position of text-figures and tables must be indicated.

ILLUSTRATIONS

So proportioned that when reduced they will occupy not more than $4\frac{3}{4}$ in. = 7 in. ($7\frac{1}{2}$ in. including the caption). A scale (metric) must appear with all photographs.

REFERENCES

Authors' names and dates of publication given in text; full references at end of paper in alphabetical order of authors' names (Harvard system). References at end of paper must be given in this order:

Name of author, in capitals, followed by initials; names of joint authors connected by &, not 'and'. Year of publication; several papers by the same author in one year designated by suffixes a, b, etc. Full title of paper; initial capital letters only for first word and for proper names (except in German). Title of journal, abbreviated according to *World list of scientific periodicals* and underlined (italics). Series number, if any, in parenthesis, e.g. (3), (n.s.), (B.). Volume number in arabic numerals (without prefix 'vol.'), with wavy underlining (bold type). Part number, only if separate parts of one volume are independently numbered. Page numbers, first and last, preceded by a colon (without prefix 'p'). Thus:

SMITH, A. B. 1956. New *Plonia* species from South Africa. *Ann. Mag. nat. Hist.* (12) **9**: 937-945.

When reference is made to a separate book, give in this order: Author's name; his initials; date of publication; title, underlined; edition, if any; volume number, if any, in arabic numerals, with wavy underlining; place of publication; name of publisher. Thus:

BROWN, X. Y. 1953. *Marine faunas*. 2nd ed. **2**. London: Green.

When reference is made to a paper forming a distinct part of another book, give: Name of author of paper, his initials; date of publication; title of paper; 'In', underlined; name of author of book; his initials; title of book, underlined; edition, if any; volume number, if any, in arabic numerals, with wavy underlining; pagination of paper; place of publication; name of publisher. Thus:

SMITH, C. D. 1954. South African *Plonias*. In Brown, X. Y. *Marine faunas*. 2nd ed. **3**: 63-95. London: Green.

SYNONYMY

Arranged according to chronology of names. Published scientific names by which a species has been previously designated (subsequent to 1758) are listed in chronological order, with abbreviated bibliographic references to descriptions or citations following in chronological order after each name. Full references must be given at the end of the paper. Articles and recommendations of the *International code of zoological nomenclature adopted by the XV International congress of zoology, London, July 1958*, are to be observed (particularly articles 22 and 51).

Examples: *Plonia capensis* Smith, 1954: 86, pl. 27, fig. 3. Green, 1955: 23, fig. 2.

When transferred to another genus:

Euplonia capensis (Smith) Brown, 1955: 259.

When misidentified as another species:

Plonia natalensis (non West), Jones, 1956: 18.

When another species has been called by the same name:

[non] *Plonia capensis*: Jones, 1957: 27 (= *natalensis* West).

QH
1
367X
NH

JALMAR RUDNER

STRANDLOPER POTTERY FROM SOUTH AND SOUTH WEST AFRICA

March 1968 Maart
Volume 49 Band
Part 2 Deel



ANNALS OF THE SOUTH AFRICAN MUSEUM
ANNALE VAN DIE SUID-AFRIKAANSE MUSEUM

Cape Town Kaapstad

The ANNALS OF THE SOUTH AFRICAN MUSEUM

are issued in parts at irregular intervals as material
becomes available

Obtainable from the South African Museum, P.O. Box 61, Cape Town
(Cash with order, post free)

Die ANNALE VAN DIE SUID-AFRIKAANSE MUSEUM

word uitgegee in dele op ongereelde tye na beskikbaarheid
van stof

Verkrygbaar van die Suid-Afrikaanse Museum, Posbus 61, Kaapstad
(Kontant met bestelling, posvry)

OUT OF PRINT/UIT DRUK

1, 2(1, 3, 5, 7-8), 3(1-2, 5, t.-p.i.), 5(2, 5, 7-9),
6(1, t.-p.i.), 7(1, 3), 8, 9(1-2), 10(1-3),
11(1-2, 7, t.-p.i.), 21, 24(2), 31(1-3), 38, 44(4).

Price of this part/Prys van hierdie deel

R7.50

STRANDLOPER POTTERY FROM SOUTH AND SOUTH WEST AFRICA

By

JALMAR RUDNER

South African Museum, Cape Town

(With 34 figures)

CONTENTS

	PAGE
1. Introduction	441
2. Materials and Methods used by the Potter	442
3. Definition of Types and Features	444
4. Analysis of Type Schedules	451
5. Analysis of Feature Schedule	455
6. Analysis of Decoration	460
7. Inventory of Sites and Pottery	464
8. Historical Evidence	564
9. Review of Earlier Reports	569
10. Characteristics of Sites and Areas	577
11. Discussion	591
12. Summary and Conclusions	611
13. Acknowledgements	612
14. References	613
Tables	617
Figures	630

1. INTRODUCTION

Between 1950 and 1963 the author and his wife collected Strandloper material along the coasts of the Cape and South West Africa. The pottery from this fieldwork is described in this report, while the remaining cultural material will be described in later reports. In addition Strandloper pottery from the collections of the South African Museum in Cape Town (SAM), Port Elizabeth Museum (PEM), Albany Museum in Grahamstown (AM), East London Museum (ELM), State Museum in Windhoek (SMW), Lüderitz Museum (LM), MacGregor Museum in Kimberley (MMK), National Museum in Bloemfontein (NMB), University of Stellenbosch (US), University of Cape Town (UCT), the Archaeological Research Unit, Witwatersrand University in Johannesburg, earlier the Archaeological Survey (AS) and from the private collections of Mr. J. Dekenah in Riversdale, Mr. W. Gess in Port Elizabeth, Mr. F. Malan in Wellington, Mr. B. Hendey in Cape Town, Mr. P. Grattan-Bellew in Ireland, and others, has also been included in this survey.

The survey covers the coast from Swakopmund in South West Africa past Cape Agulhas on the southern extremity of Africa to M'bolompo Point on the coast of the Transkei, a distance by sea of approximately 2500 km. (1,550 miles). These coasts vary from the barren sand-dune coast of the Namib Desert in South West Africa with an average annual rainfall at Swakopmund of 15 mm. (0.6 inches) to the Machia-covered coast of the south-western Cape and the often rocky coasts of the southern and eastern Cape with tropical

coastal forest in many places and with a rainfall of more than 500 mm. (20 inches).

Practically all the sites between Swakopmund in South West Africa and Jeffreys Bay on the Cape south coast have been visited by the author, but only some of the sites east of Jeffreys Bay. The information about the sites not visited was obtained from the records of the Port Elizabeth Museum, Albany Museum and East London Museum and from the notes of Mr. W. Gess, Port Elizabeth.

The pottery was found on open sites on or close to shell middens along the coast or up to 19 km. (12 miles) inland, and also in coastal caves with shell midden deposits. These shell middens are the refuse heaps of beach-combing people or peoples, in South Africa referred to as Strandlopers. It has been assumed that some of these Strandlopers were the makers of most of the pottery described in this report, while some of it may have belonged to pastoral Hottentots who sometimes camped along the coast.

2. MATERIALS AND METHODS USED BY THE POTTER

We have no certain first-hand reports on the materials and methods used by the Strandlopers and pastoral Hottentots at the time of their first contact with the Europeans, only a few second-hand accounts by early travellers referring to Hottentots in general (see Historical Evidence). The following are the general methods of fabrication for pottery that is not turned on wheel or fired in a kiln, quoted mainly from Hawkes (1963) and Schofield (1948). Some of these methods are still used by Bantu tribes in South and South West Africa. The Hottentots no longer fabricate pottery.

The raw material, clay, for the making of pots is found throughout the area covered by this survey. Clay is the product of the decomposition of feldspar, which is the mineral most commonly present in granite and gneiss. Apart from feldspar, these rocks also contain quartz and mica. Carbonic acid and water acting on such rock surfaces, when air is excluded through natural blankets, results in the formation of clay, which chemically consists of hydrated aluminium silicates with small admixtures of impurities such as iron compounds. This raw kaolin also contains undecomposed feldspar and quartz grains of various sizes and some mica. If this primary clay is carried away from its original bed by water and redeposited, mixed with various impurities, among them organic matter, in river beds, vleis and pans, it is called secondary clay. It was the secondary clays that were generally collected by the potter.

Natural clay is very plastic when worked with water, but it may become too sticky to shape. To counteract this and also to obtain a greater porosity which prevents cracking and warping when the pot is being dried and fired, the clay may be tempered with sand of different coarseness (unless it already contains it naturally in the right proportion), with pounded quartz, pounded old potsherds, or even chopped grass or straw. Grass also helps to make badly worked clay more plastic. The work of mixing and working the clay is heavy and requires a certain skill.

Once the clay has been prepared, there are different ways in which the potter may build up the vessel. All the pottery referred to in this report is hand-raised, either from a lump, with slabs added to each other, in rings or in a coil, or by using a combination of these methods. When raising a pot from a lump a ball of clay is hollowed out with the thumbs and the walls are worked up with the fingers. Generally only small vessels are produced by this method. For a larger vessel flattened slabs of clay can be added to a base raised from a lump and worked together. A more effective method is to roll the clay into pencil-thin rolls which are then added to each other into a long spiral coil or into simple rings placed on top of each other to form the wall on a base which is generally raised from a lump. When the pot has been put together by any of these methods, the wall has to be worked together, thinned, scraped and smoothed till the shape is complete. This can be done simply by pinching and patting with the hand while turning the pot around, but more effectively by scraping with a tool usually made from wood, bone, horn or shell. The final smoothing can be done with a wetted hand or a smooth pebble. Patterns, especially stamped ones, may be added at this stage and are then generally very bold.

Large pots and vessels with pointed bases are generally constructed in two sections or even in three or four parts. The upper part is first constructed from the waist upwards to the neck. After this half-pot has dried somewhat it is turned upside down and the lower part is built on to it, the pointed base being added last as a separate part. The waist joint is a line of weakness and can often be discovered among the sherds. Often the neck is also added separately and marked by a neck-body junction step.

The finally shaped pot has to dry in a sheltered and shady place. When the water content is reduced to about 8–15% it is 'leather hard' and is ready for the final burnishing, generally with a smooth pebble, for colouring (staining) with ochres and for decorating with impressed, grooved or incised patterns. The colouring may have been made before the burnishing, either painted on in a water solution or rubbed on as a powder, which is then rubbed in by the smooth pebble in the burnishing. The pot is finally further air-dried until the water content is down to about 3% and it is then ready for firing.

The firing needs a temperature of between 450° and 700°C., depending upon the sort of clay, in order to expel the chemically combined water in the clay. The dried pots are often placed in a hollow in the ground and surrounded with brushwood, dry grass or leaves, dry dung, etc. The fire has to be kept going for some time, depending upon the thickness of the pot and other factors. The cooling off also has to be gradual to prevent cracking.

Conditions of clay and firing affect the colour of the finished pot. The factors involved are complex, but the general rule is that if the firing is accomplished with a high temperature and with a good oxygen supply the clay will fire red if it has a high iron content, cream if there is not so much iron, while if the oxygen supply is poor the colour will be dark grey if there is much iron and light grey if there is little. A dark core indicates that the pot has been fired

insufficiently with respect to both temperature and firing time. If the pots are placed base down in the fire the upper part of the pot is better oxidized and brighter in colour than the base.

After the firing and cooling the pots may be used as they are, but they may also be further coloured by rubbing fat mixed with ochre into them or they may be treated in other ways to make them more waterproof.

3. DEFINITION OF TYPES AND FEATURES (Table 1)

Pottery can be classified according to its use or its shape. As we know little about the use of the different Strandloper vessels, the obvious classification is according to its shape, i.e. the pottery must be subdivided into types. A type can be described as a consistent association or pattern of features. A scientific way to differentiate the types is by checking the frequency correlations of features with the help of a computer. A simpler way to find the types is to use the visual method and sort the drawings of complete pots into types. To check what groups of features were common for the different types sorted in this way, feature schedules for the different groups were set up and analysed (see section 4). Using this method the author arrived at four main types, which can again be subdivided into a number of subtypes. There are, however, intermediate gradations between these types and subtypes, sometimes making it difficult to place a vessel in one certain type. It has therefore been necessary to stipulate certain features and proportions, as ratios between measurements, for the suggested types. The choice of types and especially of proportions is obviously a subjective matter open to discussion.

In describing the Strandloper pottery four main types have been distinguished: Bowls, Bagshaped Pots, Necked Pots and Spouted Pots. The further subdivisions of these types are described in section 4.

In all, 96 features were studied covering General Shape, Rim, Neck, Decoration, Lugs and Bosses, Base, Colour of Material, Surface, Thickness, Bored Holes, Proportions and Measurements. In the case of complete vessels most of these features could be studied, but even the smallest sherd provided a few features.

A. General Shape

1. *Bowls*. According to the definition arrived at in the type analysis (see section 4) a bowl is a vessel where the maximum height of the pot (H) is smaller than the maximum diameter of the body (D) in the proportion $H/D = 0.89$ or less. In addition the rim diameter (R) should be the same or only slightly smaller than the maximum diameter of the body in the proportion $D/R = 1.39$ or less. The choice of these proportions as limits is an empiric one based on the sorting of vessel types.

1A. *Bagshaped Pots*. There is a group of Strandloper vessels which typologically falls between the bowls and the necked pots. They can be described as large beakers or high bowls with walls approaching the vertical. As beakers refer to small drinking-vessels it was decided to call this type Bagshaped Pots.

The proportions defining this type are $H/D=0.90$ or more and $D/R=1.39$ or less, i.e. the former proportion is the same as for necked pots while the latter one is the same as for bowls.

3. *Necked Pots*. This type comprises pots with shoulders and necks but no spouts (see next type) and the proportions $H/D=0.90$ or more and $D/R=1.40$ or more. This is the most common type of Strandloper pottery.

4. *Spouted Pots*. In all the cases found, spouts were associated with necked pots, but a spout could be applied to any type of vessel. It is possible that the doubtful odd lip spouts which were found belong to bowls or bagshaped pots. The common spout is tubular.

5. *Elliptical Pots*. In a few cases, mostly in association with spouts, the horizontal section and/or the opening of the pot may be elliptical with the long axis running through the spout.

B. Rim

6. *Plain Rounded*. The rim is not overturned or thickened, but merely rounded off.

7. *Plain Tapered*. The rim is merely tapered off either to a thin rounded or sharp edge. This group also includes rims which have been bevelled outwards or inwards. This is the most common finish to a rim.

8. *Plain Squared*. The rim is merely squared off, occasionally as a natural result of the pot being built upside down with the rim resting on a flat surface.

9. *Plain Everted*. A plain rounded or tapered rim, generally the former, may be turned outwards about 45° and is then referred to as everted.

10. *Plain Half Overturned*. As 9 but turned over to 90° .

11. *Overturned Rounded, Thick*. The rim thickness is 12 mm. or more. A plain, generally tapered, rim may be turned over outwards completely to form a rolled rim or else incorporated with the wall to form a smooth transition between rim and neck.

12. *Overturned Rounded, Thin*. The rim thickness is less than 12 mm., otherwise as 11.

12A. *Overturned Squared*. As 12 but the top of the rim is squared (see 8).

13. *Overturned Tapered*. As 12 but the rim is tapered slightly or sharply. It can also be bevelled (see 7).

C. Neck

The neck is either sharply defined, joining the body at an angle, with a step or with a groove, or it runs smoothly into the shoulder, in which case the neck is measured from the common tangent point between the neck and body curves, referred to as the body-neck junction. The sharply defined neck was built as a separate part and joined to the body when the parts had dried somewhat.

14. *Straight Vertical*. This is a vertical or practically vertical neck, i.e. a neck where the rim diameter and body-neck junction diameter are approxi-

mately the same, with straight or almost straight sides. The joint with the shoulder may be rounded.

15. *Concave Vertical*. A vertical neck with concave sides.

17. *Straight Contracted*. A contracted neck, i.e. a neck with the rim diameter smaller than the body-neck junction diameter, with straight or almost straight sides. The joint with the shoulder may be rounded.

18. *Concave Contracted*. A contracted neck with concave sides. This type and the concave vertical (15) run into each other.

19. *Convex Contracted*. A contracted neck with convex sides.

20. *Straight Flared*. A flared neck, i.e. a neck with the rim diameter larger than the body-neck junction diameter, with straight or almost straight sides. The joint with the shoulder may be rounded.

21. *Concave Flared*. A flared neck with concave sides.

22. *Convex Flared*. A flared neck with convex sides.

D. Decoration

Certain constructional details were emphasized and used as decoration, but there is also often special decoration of the neck and occasionally of other parts of the vessel, such as the rims, shoulder, lugs, bosses or spouts.

23. *Rim Trimming Step or Groove*. The overturned rim was often trimmed with a cutting tool, leaving a step below the lip, or the end of the rim was merely marked by a grooved or incised line.

24. *Rim Trimming Ridge*. The overturned and incorporated rim was occasionally finished off with a ridge on the outside.

25. *Body-Neck Junction Step or Groove*. When the neck and body were built separately the base of the neck was inserted into the body opening. The joint was then finished off on the outside with a step or groove, on the inside sometimes with a reinforcement. In one case at Port Nolloth the neck was applied to the outside of the body and the step was reversed to the common.

25A. *Carination*. In Strandloper pottery the body-neck junction is very rarely marked by carination, i.e. the neck joining the body with a salient ridge.

26. *Notched Rim*. It sometimes occurs that the rim of a bagshaped pot is decorated with notches or it is scalloped.

27. *Grooved Lines*. Necks are often, and rims, shoulders and lugs occasionally, decorated with horizontal, diagonal or vertical lines which are grooved (or channelled), i.e. made with a flat or rounded stylus giving a rounded or rectangular section to the groove. It is possible that the grooved lines were originally made by wrapping a thong or fibre string around the neck (for carrying).

28. *Incised Lines*. Occasionally the lines of the decoration are incised, i.e. engraved with a pointed stylus giving a triangular section to the line. In Strandloper pottery the grooved and incised lines were made in the leather-hard pot, wherefore the patterns do not stand out as boldly as on some pottery from the eastern coast, where the patterns were made in the plastic clay. This latter pottery is of Bantu origin.

29. *String Patterns on Rims*. The outwards bevelled part of a plain or over-turned rim is sometimes decorated with a string-like, hatched or cross-hatched pattern made with grooved or incised lines or by stamped impressions. No string pattern made by actual impression of a string was observed in the survey.

30. *Circular or Oval Impressions*. Necks and shoulders are sometimes decorated with rows of impressions, ranging in shape from mere dots or pin-pricks to small circles or ovals and made by impressing a pointed stylus or reed.

31. *Drop-shaped Impressions*. As 30 but the impressions are drop-shaped, sometimes made by impressing a pointed stylus obliquely.

32. *Triangular Impressions*. As 30 but the impressions are triangular, cuneiform, in shape and made with a triangular stylus or a knife point.

33. *Crescent-shaped Impressions*. As 30 but the impressions are crescent-shaped, lenticular or S-shaped. These impressions were often made with the finger-nails.

34. *Comb Impressions*. As 30 but the impressions are square and made with a comb-like tool or a square stylus. In pottery of Bushman type the whole body may be covered by comb impressions.

35. *Oval Shoulder Impressions*. Rarely, pots may have fairly large oval or elliptical impressions on the shoulder, possibly made with the finger tips.

35A. *Other Shoulder Decoration*. Occasionally pots have other impressed or grooved designs on the shoulders or lugs.

36. *No Decoration*. This embraces pots with no decoration of the types described under 26 to 35A.

E. Lugs and Bosses

37. *Horizontally Pierced, Internally Reinforced Lugs*. These are the typical Strandloper and Hottentot lugs. A lug of this type was made by pressing a pad of clay from the inside of the plastic pot outwards and carefully incorporating it with the one hand while the other hand formed a boss on the outside, which was then horizontally pierced with a stick or by using two fingers which met half-way, leaving a nail mark in the channel. The bridge was then shaped flat, rounded, vertically ridged, conical or even tip-tilted. The maximum thickness of the lug is the total distance between the inside of the reinforcement and the tip of the bridge. The channel may be straight (made with a stick) or bent (made with the fingers) and is in the best samples burnished. The apertures are circular or oval and their diameter is measured vertically.

37A. *Horizontally Pierced, Internally Reinforced Disc Lugs*. This is a rare variation of 37, where the bridge is disc-shaped or ring-shaped.

38. *Horizontally Pierced, External Lugs*. This is a generally conical lug applied externally without any internal reinforcement. Its external appearance is the same as 37 and it can be regarded as an inferior variation of 37.

39. *Horizontally Pierced, External Disc Lugs*. Externally applied lugs which are disc-shaped, either semi-disc or semi-shield, or ear-shaped.

40. *Unpierced External Disc Lugs*. As 39 but not pierced.

41. *Vertically Pierced External Lugs*. Externally applied conical or ear lugs with a vertical hole.

41A. *Vertically Pierced, Internally Reinforced Lugs*. As 37 but the hole is vertical. This is a rare variation of 37.

42. *Pressed-out Conical or Rounded Bosses*. Small bosses pressed out from the inside of the pot and situated on the shoulder between or instead of ordinary lugs of type 37. The height (h) refers to their approximate maximum height above the pot surface.

43. *Pressed-out Ridged Bosses*. As 42 but ridged, generally vertically.

44. *Applied Conical or Rounded Bosses*. Small bosses applied externally and situated as 42.

45. *Applied Ridged Bosses*. As 44 but ridged, generally vertically.

46. *No Lugs or Bosses*. Sometimes vessels have no lugs or bosses. This is generally the case with bowls. It may be more common than shown on the schedule, as it can only be ascertained if the pot, or at least the shoulder, is complete.

F. Base

47. *Conical Base*. A pointed base with straight or practically straight sides. It is generally reinforced (see 53).

48. *Conoid Base*. A pointed base with slightly rounded sides like the pointed end of an egg. It is generally reinforced.

49. *Ovoid Base*. A rounded, pointed base, like the rounded end of an egg. It is often thickened or reinforced (see 52 and 53).

50. *Globular Base*. A round base which is generally not thickened. Flat bases are not found among Strandloper pottery.

51. *Nippled Base*. Any of the previous bases may have a pressed-out or applied nipple (boss), often with a flattened end.

52. *Thin Base*. The maximum thickness of the base is 10 mm.

53. *Thick Base*. The maximum thickness of the reinforced base is more than 10 mm.

G. Technique

The study of the interior and exterior surfaces of vessels and of freshly fractured cross-sections of sherds gives information about the techniques and materials used by the potters. This study is often difficult with complete pots.

54. *Ring Method*. If the pot was built up in rings or in a coil it will generally break along these joints and the sherds will show some of the joint. This is especially the case if the rings were not well worked together. Only the cases where the joints are clearly visible have been recorded. Absence of visible joints may only show that the potter was skilful. The percentage shown is therefore much lower than the actual one for this technique. An ammonite spiral on the inside of the base shows that it was built up with rings or a coil, not from the lump.

H. Colour of Material

55. *Creamy to Salmon and Light Grey Material.* This is the colour of well-fired clay with few impurities (0-4% iron), i.e. almost pure kaolin.

56. *Red to Brown and Grey Material.* This embraces all colours between 55 and 57 and includes pottery with a black or grey core. The iron content exceeds 4%. The black core indicates insufficient firing time and temperature.

57. *Black Material.* Black or dark grey colour of the material may be caused by reduced firing, when iron oxides turn into free iron, by insufficient heat, when vegetable impurities in the clay turn into carbon, or by clay containing manganese or other blackening impurities.

I. Admixture

58. *No or Slight Admixture.* Most Strandloper pottery has a mineral admixture acting as an opener and preventing the pot from cracking while drying or being fired. There are, however, also pots with no or only a very slight admixture, the latter certainly a natural admixture in the clay. Whether mineral inclusions occur naturally in the clay or were intentionally added can only be ascertained by a study of the local clays. Sandy clays are common on river banks.

59. *Fine Admixture.* This consists of mineral grains, generally quartz, with a maximum size of 1 mm. This could be a natural admixture.

60. *Medium Admixture.* As 59 but the grain size is 1-2 mm.

61. *Coarse Admixture.* Material with mineral grains larger than 2 mm., generally quartz. It is unlikely that this was a natural admixture.

62. *Sand Admixture.* If the mineral admixture has rounded grains it is natural sand. Coarse sand can be obtained from rivers. The sand is generally quartz, but other sands are also occasionally used, e.g. a coarse black sand consisting of iron and manganese oxide concretions, found in the eastern areas. The sand can be added or is naturally present in the clay.

63. *Possibly Pounded Admixture.* Sometimes an admixture, generally quartz and usually coarse, has angular grains and was either pounded or else collected from recently disintegrated rock where the grains had not yet become worn.

63A. *Grass Admixture.* In a few cases pots had an admixture of vegetable fibres, generally grass, which was mixed into the clay to help bind a badly prepared clay. The impressions of the fibres can be seen in the fired material. This was a technique mostly used by the Bushmen. The Bantu in contrast often used pounded old pottery as a temper. This latter admixture has only been found in a couple of sherds in the eastern areas.

J. Surface Treatment

64. *Burnished Surface.* The surface of the pot, both outside and inside (at least of the neck), is generally burnished, i.e. in the leather-hard stage it was watered and smoothed with a pebble or other smooth object. At the same time the pot was stained, i.e. painted over with a mixture of water and a stain such

as red ochre (red haematite). The burnishing and staining helped to make the pot waterproof. The burnishing sometimes gives the impression of a slip, but this is caused by the wet smoothing concentrating the finest clay particles to the surface. In only one case in the survey does there appear to be a true slip. Other waterproofing methods may have been used after the firing, such as rubbing the pot with fat and red ochre, the boiling of blood or milk in the new pot, the use of euphorbia juice, etc. This is difficult to judge from the sherds, but it is possible that the presence of much carbon in some of the material comes from burnishing the pot with fat or else from the use of the pot for rendering of fat, part of which was absorbed by the walls and carbonized.

65. *Crudely Smoothed Surface*. Some of the pottery, mostly bowls and bag-shaped pots of Type B1 from the western and eastern areas, was not burnished but merely crudely smoothed, probably with the wet hand, before the firing. These vessels could hardly have been used for water storage.

K. Material Thickness

66. *Very Thin Material*. Less than 6 mm. The thickness refers to the wall of the belly, not to the base or neck which may have a different thickness. The wall thickness is measured, preferably on unweathered sherds, in a couple of places and the average is used. The variation is generally not more than 1 mm.

67. *Thin Material*. 6–8 mm. thickness.

68. *Thick Material*. More than 8 mm. thickness.

L. Bored Holes

69. *Bored Holes, Conical*. Conical bored holes, made after the firing, are often found on both sides of cracks and were made to assist in mending the pot. A fibre or sinew was laced through the opposing holes and after tightening were covered with wax or resin to prevent the pot from cracking further while it was still waterproof even if not fireproof. A pot from Swakopmund was mended with copper clamps through the opposing holes.

70. *Bored Holes, Parallel*. Occasionally the sides of the holes are parallel, possibly indicating the use of a metal tool for boring.

M. Proportions and Measurements

These figures are only given on the Type Schedules. The proportion between the total height of the vessel and its maximum body diameter H/D describes the pot as narrow, medium or broad. The last proportion has been reserved for bowls. This ratio varies between 1.50 and 0.75.

71. *Narrow Pot*. $H/D = 1.30$ or more.

72. *Medium Pot*. $H/D = 0.90-1.29$.

73. *Broad Pot*. $H/D = 0.89$ or less. Reserved for bowls.

The proportion between the maximum body diameter and the rim diameter D/R describes the pot as small-mouthed, medium-mouthed or wide-mouthed. The last proportion has been reserved for bowls and bagshaped pots. This ratio varies between 4.4 and 1.0.

74. *Small-mouthed Pot.* $D/R = 2.00$ or more.

75. *Medium-mouthed Pot* $D/R = 1.40-1.99$.

76. *Wide-mouthed Pot.* $D/R = 1.39$ or less. Reserved for bowls and bag-shaped pots.

The rim diameter (R) is measured across the outside of the rim or with the help of templates and is described as large, medium or small. It varies between 40.0 cm. and 4.0 cm.

77. *Large Rim Diameter.* $R = 20.0$ cm. or more.

78. *Medium Rim Diameter.* $R = 12.0-19.9$ cm.

79. *Small Rim Diameter.* $R = 11.9$ cm. or less.

The maximum body diameter (D) of the pot is measured across the widest part of the body (the waist) and is described as large, medium or small. It varies between 42.0 cm. and 7.0 cm.

80. *Large Body Diameter.* $D = 32.0$ cm. or more.

81. *Medium Body Diameter.* $D = 22.0-31.9$ cm.

82. *Small Body Diameter.* $D = 21.9$ cm. or less.

The maximum height (H) of the pot is measured from the point of the base to the plane of the opening and is described as high, medium or low. It varies between 46.0 cm. and 9.0 cm.

83. *High Pot.* $H = 32.0$ cm. or more.

84. *Medium Height Pot.* $H = 22.0-31.9$ cm.

85. *Low Pot.* $H = 21.9$ cm. or less.

The height of the neck (N) is measured from the upper edge of the rim to the body-neck junction, otherwise to the tangent point between body and neck curves. In the latter case the measurement is approximate. The neck is described as tall, medium or short. It varies between 10.0 cm. and 1.0 cm. Bowls have no necks and bagshaped pots are only occasionally necked. In the extreme cases the neck is only an overturned rim.

86. *Tall Neck.* $N = 5.5$ cm. or more.

87. *Medium Neck.* $N = 2.5-5.4$ cm.

88. *Short Neck.* $N = 2.4$ cm. or less.

The proportion between the neck height and the rim diameter (N/R) describes the general proportion of the neck as slender, medium or squat. It varies between 1.25 and 0.05.

89. *Slender-necked Pot.* $N/R = 0.51$ or more.

90. *Medium-necked Pot.* $N/R = 0.25-0.50$.

91. *Squat-necked Pot.* $N/R = 0.24$ or less.

Other proportions were studied but did not appear to be significant.

4. ANALYSIS OF TYPE SCHEDULES (Tables 2-4)

In sorting drawings of 144 more or less complete vessels four main groups were visually distinguished: bowls, bagshaped pots, necked pots and spouted pots. Apart from the spouted pots the other types merge gradually into each other and it was therefore necessary to establish certain ratios as limits between the different types. Comparing the ratios (see section 3: M) for these types it

was found that obviously necked pots have an approximate minimum proportion $H/D = 0.90$, while bowls and bag-shaped pots have a smaller ratio. Likewise it was found that the visual change in type from the necked pot to the more wide-mouthed bagshaped pot occurs around the proportion $D/R = 1.40$, and this ratio was then also applied as upper limit for bowls. As the number of complete vessels is small the actual proportions were used to show the occurrence of different features not percentages. Only on the General Type Chart (Table 4) are rough percentages given for the different features.

A. *Bowls* (Tables 2 and 4)

According to the definition above, bowls are vessels with the proportions $H/D = 0.89$ or less and $D/R = 1.39$ or less.

To study whether there are any other typical features or combinations of features thirteen more or less complete bowls, according to the definition above, have been collected in a feature schedule. Analysing this schedule it is found that Strandloper bowls are approximately hemispherical or more rarely subspherical vessels without any necks. The rims are plain and only in exceptional cases have the bowls any decoration (2/13 or 2 out of 13 pots). One of these cases is a bowl from Port Elizabeth with grass admixture and decorated with a stamped pattern over the whole well-burnished surface, certainly a bowl of Bushman origin (fig. XXVII: 5). Bowls as a rule have no lugs or bosses, the only exception being a bowl with vertically pierced lugs from Bashee River in the Transkei (fig. XXX: 2). The bases are always globular and in two cases in the very west are also provided with nipples (figs. III: 2 and V: 3).

The material in bowls is generally black (9/12) and in more than half of the vessels (7/12) the surface is only crudely smoothed. Half the bowls (6/12) have no noticeable admixture, while the rest have a medium or coarse stone admixture. In only one case, already mentioned, there is an admixture of grass. There is a higher frequency of thick walls and thick bases (5/12 resp. 5/8) among bowls than among other vessels in spite of their relatively small size.

The maximum body diameter (D) is generally (11/13) small, i.e. less than 22.0 cm., and the height (H) is always small, i.e. less than 22.0 cm. The rim diameter (R), which among Strandloper bowls is generally also the maximum body diameter (D), is mostly (8/13) of medium size, i.e. 12.0–19.9 cm.

To summarize, bowls can be described as fairly small hemispherical vessels with thick crudely smoothed walls and plain rims but no decoration or lugs. They were generally raised from a lump and were obviously vessels of little importance which did not receive the same attention in the manufacture as, for example, the necked pots. Bowls are fairly rare (2.2% of all vessels) and occur mainly from the Gamtoos River eastwards and also in a small concentration at Port Nolloth–Kleinsee and as odd specimens at Saldanha and Bokbaai. It is possible that they represent an influence from the inland Bushmen (see Inland Report).

B. Bagshaped Pots (Tables 2 and 4)

According to the definition above, bagshaped pots occupy an intermediate situation between bowls and necked pots with $H/D = 0.90$ or more (as for necked pots) and $D/R = 1.39$ or less (as for bowls). Twenty-one pots are described in the schedule.

Studying the schedule and the drawings of the bagshaped pots, two subtypes can be distinguished, called Types B1 and B2. Type B1 (8 pots), which is only found east of Knysna, i.e. the farthest south-west that the Bantu raids ever reached, can be described as high bowls with almost vertical sides or as large beakers. They have no necks or decoration. Only two of these pots have any lugs (fig. XXX: 1) and then simple ones. The rims are generally plain (7/8) and the bases are mostly globular (3/5), all the latter east of East London. The walls are mostly thick (4/7) and crudely smoothed (4/8), while the material is black (4/6) or red to brown (2/6) and half of the pots have a medium admixture (4/8). The body diameter varies, while the height and rim diameters are large (2/3 resp. 5/8) or medium (1/3 resp. 3/8).

Type B2 (11 pots) has its concentration on the south-western coast. It has overturned rims (9/10) and generally negligible necks (7/11). One pot has an elliptical rim, while another has an elliptical body section. The pots are not decorated but they all have lugs, mostly horizontally pierced and internally reinforced ones (9/10). The bases are pointed, in two cases west of Agulhas also nipped, the walls are thin (7/10) or very thin (3/10) and are always burnished. The material is brown to red (6/10) or black (4/10) and the admixture varies. The body diameter is medium (7/11) or large (4/11), while the rim diameter and height vary.

According to the main feature schedule, bagshaped pots of Type B1 occur mostly from Port Elizabeth eastwards to reach their maximum numbers in the Port Alfred and East London areas. A similar type also occurs in South West Africa. Judging from their distribution at least Type B1 represents a Bantu influence on Strandloper pottery. Type B2 follows the distribution of Type C2 to which it is closely related. It may be ancestral to the late pottery of Namaqualand and South West Africa (see Inland Report). Types B1 and B2 are apparently not related to each other.

C. Necked Pots (Tables 3—4)

According to the definition above, necked pots have the proportions $H/D = 0.90$ or more and $D/R = 1.40$ and more. Excluded from the group are pots with spouts, which constitute a separate type. Included is, on the other hand, a very small pot from the Tsitsikama Cave (fig. XXIV: 1) which has a H/D ratio of less than 0.90 (bowl) while the D/R ratio is more than 1.40 (necked pot), i.e. the opposite ratios to bagshaped pots. In all one hundred and five pots are described in the schedule.

Among the necked pots, which constitute the bulk of Strandloper pottery, there is a remarkable variation in detail, and although numerous subtypes can

be distinguished there are all gradations between them and numerous individual offshoots. Two main subtypes have however been distinguished, based mainly on the rim types, but can in their turn be subdivided.

Type C₁ (40 pots) has a plain rim, a straight vertical (16/39) or concave contracted (10/39) neck and generally no decoration (28/37). The lugs are mostly horizontally pierced, internally reinforced (17/30), but bosses are also common (10/30); in three of these cases the pots have both lugs and bosses. The base is mostly ovoid (12/25), not thick (10/17) and often nipped (8/25). The walls are thin (20/36) or very thin (15/36) and are always burnished. The material is mostly red to brown (23/38) and the admixture is medium (16/37) or coarse (16/37). The heights of the pot and the neck are mostly medium (10/20 resp. 23/38) while the body diameter and the rim diameter are medium (18/40 resp. 19/37) or small (17/40 resp. 18/37). The main proportion H/D is medium (15/18) and so is the neck proportion (N/R) (27/38), while the opening proportion (D/R) is medium (22/39) or small (17/39).

Type C₁ is found from Alexander Bay in the west to Port Elizabeth in the east with a local peak occurrence in the Hangklip-Agulhas areas. It is related to the beautiful ware from along the Orange River in Gordonia (see Inland Report).

Type C₂ (44 pots) is the most common type of Strandloper pottery and the best pots of the survey are found in this group. It has an overturned rim (39/42) and generally a straight or concave contracted neck (35/44). Most of the pots are not decorated (33/44), but generally have a body-neck junction step or groove (23/33). The decorated pots (11 pots) comprise the peak of Strandloper pottery. The lugs are always horizontally pierced, internally reinforced and bosses are rare (3/44). In at least two cases, both in the Port Alfred area, there are neither lugs nor bosses. The base is practically always pointed, conoid being the most common shape (12/26), and it is generally thick (8/14). Globular bases and nipples occur only in one case each. The walls are mostly thin (24/38) or very thin (12/38) and are always burnished. The material is brown to red (27/36) and the admixture is either coarse (15/38) or there is no admixture (13/38), the latter practically only in the eastern areas. The maximum body diameter and rim diameter are mostly medium (26/41 resp. 34/43), while the total height and neck height are medium (12/24 resp. 21/43) or tall (9/24 resp. 22/43). The ratio H/D is mostly medium (14/21) and so is the opening ratio (D/R) (33/40) and the neck ratio (N/R) (34/43).

Type C₂ can be subdivided into subtypes. One of these links with Type C₁ while another links with the bagshaped Type B₂. Type C₂ is found all along the coast between Danger Bay and East London but reaches two local peaks, the one between Saldanha and Hangklip, the other between Fish Bay and Port Alfred. These are the two main centres of Strandloper pottery.

D. Spouted Pots (Tables 2 and 4)

The only definition for this type is that it has spouts, which in all these cases are tubular spouts. Fourteen pots are described in the schedule. There

is a higher percentage of elliptical sections in this type than among other pot types (5/14). All spouted pots have necks, even if one pot from Kleinsee (fig. V: 4) has such a low neck that it could not be measured. This pot is the only almost bagshaped vessel among the spouted pots.

There are two distinct types of spouted pots. The first type D₁ (11 pots) is found at Ysterfontein, Fish Bay, Jeffreys Bay and Kaysers Beach. It generally has a plain rim (6/9) and often an elliptical section (5/11), a higher incidence than among any other type of pottery. The neck is vertical or contracted and is often decorated (4/10). The shoulder is often also decorated (6/10), the only type of pottery where this occurs so often. There are never any lugs but in two cases there are pressed-out bosses, both on the south-western coast. The base varies between pointed (6/7) and globular (1/7). Only in one case is a base nipped. The walls are thin (8/11) or very thin (3/11), generally with a burnished surface (10/11). The material is brown to red (7/11) or black (4/11), while the admixture varies. The pots are generally low (3/4) with a medium (5/11) to small (6/11) body diameter and a medium (3/10) to small (7/10) rim diameter. The neck is mostly medium (6/9). The H/D ratio is always medium, D/R small (7/10) or medium (3/10) while N/R is medium (6/9).

The second type D₂ is only represented by one pot from Britannia Point (fig. VI: 1), but parts of others have been found in the whole Saldanha area. This pot has an overturned and decorated rim, also on the spout, a straight vertical neck, no lugs but a pressed-out boss opposite the spout. The base is conoid and thick and the walls are thin and burnished. The material is red to brown with a medium admixture. The pot is high with a tall neck, a medium body diameter and a small rim diameter. The ratio H/D is narrow-bodied, D/R is small-mouthed and N/R is slender-necked. This is one of the most beautiful pots of the survey. Similar pots have also been found inland (see Inland Report).

5. ANALYSIS OF FEATURE SCHEDULE (Tables 5—9)

The feature schedules of complete or near complete pots has provided us with the typical features or feature combinations for different types of Strandloper pottery. The number of complete pots is, however, small for such a vast area and to give a fuller picture of the distribution of pottery features a schedule has been compiled comprising all features obtained from pots or pottery sherds, representing in all some 1452 vessels from 167 sites along the whole coast. To be able to handle the large number of sites in a schedule it has been necessary to group together small neighbouring sites, many of which have produced only a few odd sherds, while the richer sites have received their own columns. These sites and groups of sites have in their turn been grouped into geographical areas.

This schedule not only provides us with the distribution and numbers per locality of different pottery features but, in the case of the richer sites and whole areas, also shows the various percentages for comparative purposes.

A. Shape (Tables 5—7)

The occurrence and distribution of different pottery types have already been mentioned in the previous section but some additional information can be obtained from the Feature Schedule.

Strandloper vessels are generally necked (84.5%), but there are also some bagshaped ones (13.3%) and a few bowls (2.2%). Necked pots occasionally have spouts (6.4%), and in such cases the plan section of the vessel may be elliptical instead of circular (1.1%). A necked pot from Danger Bay has a pronounced elliptical opening (rim) but has no spout. There are also other cases where the rims are slightly elliptical.

Studying the distribution of these types we find that the necked type is concentrated (more than 90% of all pots) in an area from Lambert's Bay on the west coast to the Gamtoos River in the Port Elizabeth area. It is less dominating as a type from Port Elizabeth eastwards where bowls and bagshaped pots instead reach their maximum occurrence. Bagshaped pots are at a maximum in the Port Alfred area and bowls in the East London area. Spouted pots occur sporadically along the whole coast, but have their maximum occurrence (15.9%) on the south-western coast and their minimum occurrence east of Jeffreys Bay. Elliptical body sections are common only at Fish Bay (15.8%).

B. Rims (Table 5)

Rims are either plain (59.0%) or overturned (40.9%). The plain rims may be tapered (31.4%), rounded (10.3%) or squared (8.8%). The rim may in addition be everted (7.1%) or half overturned (1.4%). The overturned rim is generally incorporated and tapered (19.3%), rounded (17.8%) or squared (2.0%). The overturned and rounded rim can occasionally be very thick, i.e. more than 12 mm. (1.8%).

Plain rims reach their maximum concentration between the west coast and Agulhas and again in the East London area, while overturned rims have their maximum occurrence in South West Africa and on the Cape south coast. Among the plain rims the rounded ones are found mostly on the south-western coast and the Peninsula, the tapered ones from Port Nolloth to Agulhas and again in the East London area, where the squared ones also reach their maximum. Plain everted rims are common on the Cape south coast and in the Port Elizabeth area, while the half-overturned ones occur in the Agulhas and south coast areas. The very thick overturned rims are found almost only on the south-western coast and Cape Peninsula, while the thinner type is found all along the coast, except in the East London area. The overturned and squared rim is a special feature for Walvis Bay and is rare elsewhere, while the overturned and tapered rim reaches its maximum between Hangklip and Port Alfred.

C. Necks (Table 5)

Necks vary much in shape, contracted necks (64.5%) being most common. Vertical necks (31.2%) are also common, while flared necks (4.3%) are rare.

Among the contracted necks, the straight contracted type (35.9%) and the concave contracted type (25.1%) are the usual ones, while the convex contracted type (3.5%) is unusual. Among the vertical necks the straight vertical (22.4%) is the usual one, followed by the concave vertical (8.8%). Among the flared necks, the straight flared (3.1%) is the common type, followed by the rare concave flared (0.5%) and convex flared (0.7%). There is no pronounced regional distribution of the different neck shapes, but they do predominate at certain sites. Straight vertical necks are specially found at Bokbaai and at the Hangklip sites, concave vertical necks are common on the south-western coast, straight contracted necks dominate on the whole coast except the south-western coast and the Hangklip area, while the concave contracted necks are more common on the south-western coast, Cape Peninsula and in the Agulhas area. The rare convex contracted and flared necks are evenly spread along the coast, except that flared necks do not appear east of Port Elizabeth.

D. Decoration (Tables 5, 6, 9 and 10)

The overturned and incorporated rim is generally finished off with a trimming groove (74.4% of all overturned rims) or rarely with a trimming ridge (10.7%). The former feature is spread over the whole area while the latter feature does not appear in South West Africa and on the west coast. From Kleinemonde eastwards the edge of the rim of bagshaped pots is sometimes decorated with notches or scalloping. The junction between neck and body is sometimes marked by a trimming groove or step (28.0% of all necks). This is especially the case at Hout Bay and Noordhoek on the Peninsula and also on the Cape south coast. The neck-body junction may very rarely be carinated (1.2%), i.e. at Ysterfontein, Kromme Bay, Port Elizabeth and Zwartkop River.

Decoration is mostly confined to the rim and neck of the pot. Rims decorated with string-like patterns (8.2% of all decorated necks) have been found between Lüderitz and Port Elizabeth, with a maximum occurrence between St. Helena Bay and Modderivier. The necks are generally decorated with grooved (72.4%) or incised (15.3%) lines or with rows of impressions of different shapes: points, circles or ovals (18.0%), drop-shapes (8.2%), triangular (1.6%), lenticular, crescent or S-shapes (3.7%) and squares or comb (6.1%). In 41 cases shoulders, lugs, bosses or spouts are decorated, generally with impressed patterns. In 4 cases bowls or bagshaped pots are decorated over the whole body with comb impressions. These vessels come from Tsitsikama and Port Elizabeth and are certainly of Bushman manufacture. Of the total number of neck pieces 578 or 78% are undecorated. The maximum occurrence of undecorated ware is found in the Agulhas area and on the south-western coast, while the highest occurrence of decorated ware is found in South West Africa, on the west coast and in the Port Alfred, Port Elizabeth and East London areas. A further discussion on the decoration follows in a separate section.

E. Lugs and Bosses (Tables 5—6)

The majority (76.5%) of all lugs and bosses found are horizontally pierced, internally reinforced lugs with conical or rounded bridges and generally

bent channels. They are found in the whole area except in South West Africa but are less dominating at both the extremities. In South West Africa, the Tsitsikama Caves and Port Elizabeth there is a variation of this type with a disc-shaped bridge (1.1%). The horizontally pierced conical lug may only be externally applied (3.4%). This occurs mainly also in the west and in the east. The horizontally pierced, external lugs may also be disc-shaped with the same distribution as the previous group. In Walvis Bay they comprise 45.4% of all lugs. The external disc lug may also be unpierced, but only one such lug (0.2%) has been found, in Lüderitz. There are also a few vertically pierced lugs, two of them externally applied (0.4%) and found respectively at Walvis Bay and in the Transkei, and two others internally reinforced (0.4%) and found at Walvis Bay and Arniston.

Occasionally, in 30 cases or 6.7%, the pots have pressed-out conical or rounded bosses, which may occur instead of or in addition to the ordinary pierced lugs. These bosses occur mostly west of Agulhas with a maximum in the Saldanha area (27.6%). Instead of conical bosses they may instead be pressed-out ridges (2.2%), found mostly on the south-western coast and at Arniston in the Agulhas area. As rarely, the bosses may be externally applied (2.2%) with the same distribution as the pressed-out bosses. Externally applied ridges are still more rare (0.9%) and are found on the Peninsula and at Port Elizabeth and Port Alfred.

There are also vessels without any lugs or bosses at all, but this is difficult to ascertain in cases where only part of a pot has been restored. Only 17 cases are certain (3.8%) and these include mainly bowls and bagshaped or spouted pots. The best examples of necked pots without lugs are the beautiful urn-shaped vessels from Port Alfred and Waterloo Bay, perhaps representing the peak of pottery-making among the Strandlopers.

F. Bases (Tables 5—6)

The base of the Strandloper pot is generally pointed (81.6%), either conical (28.5%), conoid (30.0%) or ovoid (33.1%). Globular bases are uncommon (8.4%). Pointed bases dominate along the whole coast, except in the East London area where the globular ones are more common (63.6%). Globular bases are also fairly common in the Port Alfred, Port Elizabeth and Agulhas areas. Sometimes the base is nipped (13.9%), mainly west of Agulhas with a maximum in South West Africa and on the west coast. Almost half (48.9%) of the bases are thick and reinforced, i.e. thicker than 10 mm., while about a third (30.2%) are 10 mm. or less. The thickness of the rest is not known.

G. Technique (Table 5)

The ring or coil method is generally observed on the belly or base of the pot and is only noticeable if the rings are badly worked together. This technique is found all along the area in consideration. It is very difficult to distinguish between the two techniques from the sherds. One hundred and

forty-two cases were observed and this represents an absolute minimum of the use of this technique.

H. Colour of Material (Table 5)

Strandloper pottery is almost always well fired, the exceptions being mainly bowls and occasionally bagshaped pots. The material varies much in colour from a light buff or light grey to deep black. Homogeneous light-coloured material in light grey, buff or salmon pink is found in 10.6% of the pottery. It is mainly found between Saldanha and Agulhas and is probably connected with the occurrence of kaolin near Cape Town. East of Agulhas light-coloured pottery is rare, mostly because the pottery is not as well fired and there is often a black core in the material. Completely black material, which is generally the result of reduced firing, is common in the whole area (28.7%). It reaches its lowest occurrence from the Strand to Plettenberg Bay, while the highest occurrence is in the Port Elizabeth area (48.7%). The brown, red and mixed colour material often with a thin black core comprises 60.7% and is fairly evenly distributed along the coast.

I. Admixture (Tables 5—6)

In 75.5% of all the pottery the clay has an admixture of fine to coarse material, consisting mostly of quartz sand. The sand may be a natural component of the clay used. Slight or no admixture (24.5%) is found mainly on the west coast and east of Agulhas with a maximum occurrence at Port Elizabeth. Fine admixture on the other hand is rarely found east of Port Elizabeth. Medium admixture reaches its maximum in the Saldanha area and on the south-western coast, while coarse admixture dominates between Saldanha and Agulhas. In at least 50 cases (3.6%) the quartz seems to be pounded, while in at least 64.0% of the sherds the admixture is sand, i.e. the grains are rounded. In South West Africa there is sometimes mica in the clay, probably a natural admixture. In the east there is, apart from quartz, ferricrete, calcrete(?), etc., even some ware containing carbonized grass, in all five cases, at Gamtoos River, Port Elizabeth and East London. In two cases, at Perdekloof and Cannon Rocks, there appears to be an admixture of sand and pounded pottery in the material. No admixture of shell was found.

J. Surface Treatment (Tables 5—6)

Strandloper pottery is almost always burnished (95.9%), red, brown, buff or black. The body may often be mottled while the base is generally black. Only in a few cases, mostly far to the west and east, is the surface only crudely smoothed. This generally refers to bowls or bagshaped pots.

K. Material Thickness (Tables 5 and 8)

Wall thicknesses of less than 6 mm. comprise 34.1% and are mainly found on the west coast and from the south coast to the East London area. Walls 6–8 mm. thick (59.2%) are mostly found South West Africa and the Saldanha

areas, while thick walls more than 8 mm. thick are mostly found in the Port Alfred and East London areas.

L. Bored Holes (Tables 5—6)

Bored holes made on the fired pot for repair can be conical or parallel. The former are more common and are found from South West Africa to Kleinsee on the west coast and again east of Fish Bay on the Cape south coast. The more rare parallel holes are found in the same areas plus two occurrences on the Cape Flats.

6. ANALYSIS OF DECORATION (Tables 5, 6, 9 and 10)

The decoration of Strandloper pottery has been divided into two main groups. The first group is directly or indirectly connected with the construction of the vessel, the second group consists of different patterns, grooved, incised or impressed into the rim, neck or body of the vessel to beautify it or to mark the ownership. There are no signs of any painted decoration on Strandloper pottery, but the vessels were generally burnished with a pigment, as mentioned earlier. The decorative patterns were executed on the leather-hard vessels in contrast to the bold patterns incised on the still plastic material on some Early Bantu ware (Schofield, 1948, Class NC3) from the coast of Natal and the Transkei.

The rim trimming step or groove is the commonest way of finishing off an overturned rim and occurs on almost three-quarters of all such rims. The lowest occurrences are found in the Saldanha, south-western coast and Hangklip areas. A trimming ridge is a more unusual way of finishing off the overturned rim, but it is fairly common in the Saldanha, Hangklip and Agulhas areas where it competes with the trimming step or line. It does not occur at all in South West Africa and the west coast areas. Rim trimming steps or grooves also occur with the overturned rims in the inland part of the Cape coastal belt, along the Orange River in Gordonia and in the Brandberg, South West Africa (Inland Report).

The body-neck junction step is the result of applying the separately built neck to the shoulder of the pot from the inside of the opening and then trimming the external, overlying edge of the shoulder. In one case from Port Nolloth (fig. III: 3) and one from near Okiep in northern Namaqualand (Inland Report) the neck was applied to the outside of the shoulder, resulting in the step facing the other way from the usual. On pots with decorated necks a grooved line often replaces the step. This type of decoration reaches its maximum occurrence on the Cape Peninsula (mostly step) and in the Cape south coast and Port Alfred areas. It does not occur in South West Africa and is rare in the west coast and Agulhas areas. It also occurs in the inland area of the Cape coastal belt (Inland Report).

A carinated body-neck junction is very rare among Strandloper pottery and only occurs in one case (Ysterfontein) between South West Africa and Kromme Bay on the Cape south coast. In all there are only five cases. Carination is

also rare inland and appears to have come to the Hottentots from the recent Southern Tswana in southern Botswana (Inland Report).

Among true decorations those of the rims will be discussed first. Notched or scalloped rim edges occur only in the Port Alfred and East London areas on Type B₁ bagshaped pots. This is a Bantu feature found on pottery along the coasts of the Transkei and Natal (Schofield, 1948, Class NC2) and also on Early Bantu pottery from the Free State and western Transvaal (Schofield, 1948, Class ST₂), probably of the Fokeng tribe (Inland Report).

Decoration sometimes occurs on the outwards bevelled part of a rim, generally an overturned one. This so-called string pattern consists of horizontal, diagonal or cross-hatched, full or broken lines and perhaps simulates the impression of a string. This type of decoration has been found on Hottentot pottery from along the Orange River, particularly in the Gordonia District (Inland Report). It appears that the Hottentots took over this type of decoration from the first Sotho inhabitants in southern Botswana (Schofield, 1948, Class BP₁). From Gordonia this tradition spread through northern Namaqualand (Inland Report) to the coast, where we find it along the western coast from Lüderitz in South West Africa to Modderrivier on the south-western coast, with a maximum concentration in the Saldanha area. From Bokbaai to the Cape Peninsula there are no such rims, which may indicate that this type of decoration only reached the coast after the Europeans had settled at Table Bay. A few odd decorated rims are also known from sites between the Strand in the Hangklip area and Port Elizabeth, but not beyond, which also supports the theory of the timing, as the Bantu or Gonaqua at that time had reached the Sundays River just beyond Port Elizabeth. A spout from Kromme Bay in the Humansdorp District has a string pattern on the rim and grooved horizontal lines on the rest of the spout. The identical decoration is found on the beautiful, spouted pot from Grootdrink (Boegoeberg) on the Orange River and may indicate a direct contact between this part of the coast and the middle Orange River, very much as Goodwin (1947) suggested in his report on the bored stones.

At Walvis Bay there occurs another type of decorated rim, not found anywhere else along the coast. This type has been associated with the Topnaar Hottentots and has been discussed in the Inland Report.

Among decorations of the neck, horizontally grooved, or occasionally incised, lines are most common and occur all along the coast. The highest occurrences are found from the Cape south coast eastwards but also on the west coast. No such decoration was found in the Agulhas area. This type of decoration is rare in the inland (Inland Report). It preceded the Europeans in the Peninsula and the Bantu in the east, but reached its climax in areas not affected by the first European settlement. This is probably the oldest type of decoration among the Strandloper pottery and may have originated as impressions made by wrapping a thong or fibre cord around the neck of the unfired pot.

Vertical or diagonal lines around the neck occur mainly from the Cape

Peninsula eastwards but also in South West Africa. The maximum occurrence is on the Cape south coast. This type of decoration is certainly a (later?) variant of the previous type. It is not found in the inland with the exception of the Brandberg in South West Africa. Check and herringbone patterns are practically non-existent among Strandloper pottery and, with the exception of one pot from Modderrivier, belong to pots from the Port Alfred and East London areas which are certainly of Bantu origin, as the patterns are incised in the plastic clay.

Decoration consisting of rows of short horizontal, vertical or diagonal lines (dashes), which are generally incised, occurs especially in South West Africa and on the west coast and in the Port Alfred area, but is rare elsewhere. This type of decoration is also found along the Orange River in northern Namaqualand and Gordonia. It also occurs on Early Bantu ware, e.g. from Buispoort in the western Transvaal (Inland Report).

We now come to the stylus-impressed decorations. Among these are rows of impressions ranging from mere prick marks to circles, small ovals and drop shapes. This type of decoration is found all along the coast except in the Agulhas area, but reaches its highest concentration in South West Africa and along the west coast. It is also found along the Orange River in Gordonia and in the Brandberg in South West Africa. It also occurs on Early Bantu ware, e.g. from Buispoort (Inland Report). More rare are triangular (cuneiform) impressions, which have only been found at Swakopmund in South West Africa, on two sites near Knysna on the Cape south coast and at Kayser's Beach in the East London area. They also occur along the Orange River and in the Brandberg (Inland Report). Lenticular, crescentic and S-shaped impressions follow almost the same distribution, i.e. from one site each in the South West Africa, west coast, south coast, Port Elizabeth and East London areas and also along the Orange River (Inland Report).

Among the Strandloper pottery a stamped comb pattern has only been found on Bushman type vessels at Tsitsikama and Port Elizabeth. It occurs mainly in the inland Bushman areas of the Free State, eastern Cape and the Karoo, but in one case each it has also been found along the Orange River in Gordonia and at Griquatown in Griqualand West. This type of decoration certainly originated with the first Sotho settlers (Ghoya, etc.) in the Free State (Inland Report). Other stamp decoration has already been referred to under string patterns on rims.

Pots are occasionally decorated on the shoulders, bosses and lugs. Among shoulder decorations are large oval impressions, looking like thumb impressions. They are found at Danger Bay, Ysterfontein, Sandy Bay and Hout Bay west of Agulhas and also at three sites on the Cape south coast. This type of decoration is also known from Rhodesia (Goodall, 1946) where the finger indents signify a vessel used by a married couple.

Lugs and bosses are occasionally decorated and are probably all associated with decorated necks. Decorated lugs have only been found at Walvis Bay, Port Nolloth, Blaauwberg, Mossel Bay and Waterloo Bay. Decorated bosses

are somewhat more common and have been found at Ysterfontein (2), Modder-rivier, Fish Hoek, Hermanus, Sea View, Port Elizabeth and Port Alfred. In the inland they occur on the beautifully decorated pots from Fraserburg and Grootdrink on the Orange River (Inland Report). A nipple-shaped boss surrounded by circular impressions was found in a cave on the Gamtoos River (Deacon, 1963), while an almost identical one has been reported by Laidler (1938, Plate XII: 4) from a midden site at Port Alfred and yet another was found at Mapungubwe (Schofield, 1937, Plate XXX: 10). This type of decoration also occurs in Southern Rhodesia (Goodall, 1946).

Looking at combinations of patterns we find that a neck decorated with lines is often finished off at the body-neck junction with a row of impressions or short vertical or diagonal lines. This is especially found from Hermanus eastwards and is probably associated with the artistic climax in that area referred to earlier. The most beautiful example of combined patterns is found on a piece of neck from Kromme Bay on the Cape south coast (fig. XXXII: 84). Decorated necks are also sometimes combined with shoulder decorations consisting of vertical, grooved lines. This is found at Modder-rivier on the south-western coast, Goedgeloof on the south coast and Cove Rock and Kayser's Beach in the East London area. A more sophisticated variation of this combination is represented by two pots from Fraserburg and Grootdrink on the Orange River (Inland Report). Decorated rims are rarely combined with line-decorated necks but occur at Kleinsee, Hermanus, Jeffreys Bay and Port Elizabeth along the coast and also on the two pots mentioned above from Grootdrink and Fraserburg.

Finally, studying the distribution of pots without any other decoration than constructional, we find that this group is concentrated around Agulhas with the maximum occurrence in the Agulhas, south-western coast and Saldanha areas.

Analysing the decoration and its distribution, it appears that the highest incidence of decoration is found in the areas which were in contact with the Bantu, i.e. along the Orange River in Gordonia and in the Brandberg in South West Africa, and also along the coast of South West Africa and in the Port Alfred and East London areas. The west coast and Port Elizabeth area were in indirect contact. The Cape Peninsula has a surprisingly high incidence of decoration, which may indicate a direct contact with the Orange River area. Elements of decoration such as decorated rims and impressed patterns were taken over from the Early Bantu (Sotho) with whom the Hottentots came in contact along the Orange River in Gordonia while the notched rims were taken over from Early Bantu (Fokeng?) in the Transkei and Natal. It is also possible that the broad, decorated rims from Walvis Bay originated from contacts with the Herero although there is no proof for this.

In the areas which were first affected by contact with the Europeans, especially from 1652 onwards, and where the pottery tradition therefore died first, i.e. the Saldanha, south-western coast, Cape Peninsula and south-western Cape inland areas, there is the lowest incidence of decoration pointing to the

fact that the Strandloper pottery originally was not decorated apart from structural decoration such as body-neck junction steps and rim trimming steps or ridges and that any other type of decoration is of a fairly late date. The grooved line decoration of the neck may on the other hand have originated in this area and from there spread eastwards to reach its climax in the Port Elizabeth and Port Alfred areas.

7. INVENTORY OF SITES AND POTTERY

There are in all 167 sites numbered. A site may refer only to an isolated shell midden, e.g. a cave with a shell midden, or it may refer to a midden area, i.e. a living area with numerous middens generally among sand dunes. Sometimes more than one midden area has been included under one number, e.g. No. 12 Port Nolloth, which includes a midden site at Alexander Bay, north of Port Nolloth, a midden site at North Point and a midden area along McDougal Bay just south of Port Nolloth. This is for convenience, as after the sites were originally numbered, some new ones were added and had to be included under the old number. In the Inventory certain numbers are missing; these are midden sites without any pottery finds.

For each site the approximate longitude and latitude is given, and also the magisterial district. The description of the sites is very brief in this pottery report but will be more detailed in a later report on the other material remains. Likewise is the reference to associations short and only reports what type or types of Stone Age industries have been found at the site. This does not necessarily mean that the pottery belongs to any of the industries mentioned. Where human remains have been discovered on the site, this is also mentioned.

Historical references have been included if they refer to the site and to the presence of Strandlopers there.

The Inventory also shows in what collection the material is to be found, its catalogue number, if any, and the name of the collector. The number of vessels refers to all pots represented from the site, whether complete, wholly or partially reconstructed or fragments. The more important finds, especially the complete or reconstructed pots and interesting pieces, are illustrated and described in detail. Of the remaining material only a summary is given.

There is finally a short account of other reports on the site and its pottery.

AREAS, GROUPS, SITES AND NUMBER OF POTS

<i>Group</i>	<i>Area and Sites</i>	<i>No. pots</i>	<i>Totals</i>
A. SOUTH WEST AFRICA			
1	1 Swakopmund (5)	5	
2	2 Walvis Bay (28)	28	
3	3 Lüderitz (4), 4 Elizabeth Bay (12)	16	
4	5 Claratal (3), 6 Jammer Bay (3), 8 Buntveldschuh (8), 9 Chameis (1), 11 Oranjemund (1) . . .	16	65

<i>Group</i>	<i>Area and Sites</i>	<i>No. pots</i>	<i>Totals</i>
B. WEST COAST			
5	12 Port Nolloth (52)	52	
6	13 Kleinsee (13), 14 Grootmist (1)	14	
7	15 Rietfontein (5)	5	
8	18 Lambert's Bay (5), 19 Vanputtensvlei (16)	21	
9	20 Elands Bay (12)	12	
10	21 Duinefontein (1), 22 Velddrif (1), 23 Berg River (5)	7	111
C. SALDANHA			
11	24 St. Helena Bay (3), 25 Stompneus Point (12), 26 Britannia Point (11), 27 St. Martin's Point (1)	27	
12	28 Paternoster (3), 30 West Bay (4)	7	
13	29 Kasteelberg (9), 35 Witklip (1)	10	
14	32 Danger Bay (22)	22	
15	33 Noordbaaikop Cave (6), 34 Noordbaai (3), 37 Saldanha Bay (5), 38 Lynch Point (4)	18	
16	40 Die Kraal (2), 41 Schiereiland (15), 42 Jut Bay (1), 43 Vondeling Bay (4), 44 Abrahamskraal (2)	24	108
D. SOUTH-WESTERN COAST			
17	45 Ysterfontein (81)	81	
18	46 Modderrivier (28), 47 Die Grotto (4)	32	
19	48 Bokbaai (25)	25	
20	49 Melkbosch Strand (8), 50 Blaauwberg Strand (21)	29	167
E. CAPE PENINSULA			
21	51 Cape Town (2), 52 Llandudno (11)	13	
22	53 Sandy Bay (7), 54 Hout Bay (34)	41	
23	55 Noordhoek (26), 56 Kommetjie (12)	38	
24	57 Witsands (8), 58 Witsands Cave (7), 59 Schuster's Bay (4), 60 Kromrivier (1), 61 Olifantsbosch (2), 62 Platboom (2), 63 Cape Point (2)	26	
25	64 Buffels Bay (25)	25	
26	65 Smitswinkel Bay Cave (1), 66 Miller's Point (3), 67 Simonstown (3), 68 Glencairn (1), 69 Fish Hoek (16)	24	
27	71 Strandfontein (3), 71 Cape Flats (6)	9	176
F. HANGKLIP			
28	73 Strand (2), 74 Gordon's Bay (1), 75 Steenbras River (2), 76 Kogel Bay (1), 77 Rooiels (6), 78 Pringle Bay (2)	14	
29	79 Hangklip West (43)	43	
30	80 Hangklip East (24)	24	
31	81 Palmiet River (1), 82 Hawston (16), 83 Onrust (7), 84 Hermanus (4)	28	109

<i>Group</i>	<i>Area and Sites</i>	<i>No. pots</i>	<i>Totals</i>
G. AGULHAS			
32	85 Die Kelders (3), 86 Gansbaai (2), 87 Sandy Point (9), 88 Pearly Beach (24)	38	
33	89 Quoin Point (6), 90 Asfontein (17), 91 Cape Agulhas (5)	28	
34	92 Arniston (5), 93 Ryspunt (6), 94 Skipskop (1), 95 De Hoop (2)	14	80
H. CAPE SOUTH COAST			
35	97 Brakfontein (9), 98 Blombos (5), 100 Platbos (2)	16	
36	101 Still Bay (4), 102 Rietvlei (8)	12	
37	103 Fish Bay (21), 104 Flesh Bay (3)	24	
38	105 Mossel Bay (5), 106 Little Brak River (5), 107 Great Brak River (8), 108 Wilderness (2)	20	
39	109 Oakhurst Cave (24)	24	
40	110 Sedgfield (4), 111 Goukamma River (3), 112 Knysna Eastern Head (3)	10	
41	113 Robberg (27)	27	
42	114 Matjes River (3), 115 Tsitsikama Caves (20), 116 Van der Walt and Coldstream Caves (9), 117 Klasie's River Caves (3)	35	
43	118 Slangrivier (10), 119 Goedgeloof (5)	15	
44	120 Kromme Bay (76)	76	
45	121 Jeffreys Bay (25), 122 Kabeljaauw River (5)	30	289
I. PORT ELIZABETH			
46	124 Gamtoos River (28)	28	
47	125 Van Stadens River (4), 126 Maitland River (8)	12	
48	127 Sea View (21), 128 Sardinia Bay (2)	23	
49	129 Cape Recife (2), 130 Port Elizabeth (41)	43	
50	131 Zwartkops River (8), 132 St. George's Strand (2), 133 Hougham Park (4), 134 Sundays River (3)	17	123
J. PORT ALFRED			
51	135 Congoskraal (13), 136 Springmount (10)	23	
52	137 Paardevlei (6), 138 Woody Cape (11), 139 Perdekloof (6), 140 Cannon Rocks (5)	28	
53	141 Bushman River (1), 142 Kariëga River (3), 143 Kasouga River (3)	7	
54	144 Port Alfred (28), 145 Rufane River (7), 146 Bathurst Sea View (1)	36	
55	147 Kleinemonde (7), 149 Waterloo Bay (13), 150 Umtana River (3)	23	117

Group	Area and Sites	No. pots	Totals
K. EAST LONDON AND THE TRANSKEI			
56	151 Kaysers Beach (13)	13	
57	152 Qulu River (8), 153 Cove Rock (8)	16	
58	154 Blind River (5), 155 Shelly Beach (5), 156 Buffalo River (37), 157 Eastern Beach (2), 158 Bonza Bay (1), 159 Gonubie River (1), 160 Krause Beach (1)	52	
59	161 Cintza Beach (8), 162 Kefani River (7)	15	
60	163 Kei Mouth (2), 164 Mazeppa Bay (1), 165 Dwessa (5), 166 Bashee River (1), 167 M'bolompo Point (2)	11	107
<i>Grand total</i>			1452

A. SOUTH WEST AFRICA

1. Swakopmund (14°32'E, 22°42'S)

District: Swakopmund, South West Africa.

Site: Just south of the Swakop River mouth are scattered, flat shell middens well up among the sand dunes.

Historical evidence: In 1793 Swakopmund was visited by the ship *Meemin*. A hunter, P. Pienaar, reported that there was a 'splendid valley' at the mouth of the river with fresh water, luxuriant vegetation of camelthorns and ana trees and a great number of game: such as elephants, rhinoceroses, gemsbuck and springbuck (Vedder, 1938).

Associations: I visited this site in 1957 but found no cultural material. These middens are situated next to a popular sea resort and they have been picked clean. Much pottery is said to have been found here earlier. Some of it is in the SAM. It is not known what type of stone implements were found here.

Pottery: Remains of 5 pots, none of them whole or reconstructed.

Fig. XXXI: 1 (SAM 4333 Hardy). A piece of neck with a tapered (half-round) rim and decorated with four deep horizontal grooves. The bottom of these grooves is stepped, suggesting that they were made with a round, flat-ended stick which was pushed back, creating this particular pattern, which has not been found anywhere else. The material is black without any obvious admixture. Thickness is 6 mm.

Fig. XXXI: 2 (as above). Part of a neck with a squared rim and decorated with a pattern of an incised zigzag line surrounded by impressed triangular (cuneiform) dots. The material is dark buff and has a slight sand admixture, probably natural. The thickness is 7 mm. This pottery is reminiscent of that found in the Brandberg (Rudner, 1957) and at Walvis Bay.

A third neckpiece is decorated with a grooved zigzag line. A conical, somewhat flattened and nipples base, almost identical to one from Walvis Bay (fig. XXXIV: 1), has a maximum thickness of 30 mm. From the same pot come two sherds fitting together and with drilled parallel holes (diam. = 5 mm.) on both sides of the joint and actually joined with a copper clamp through two

of the holes. This is the only case known of copper used for this purpose. The material is black with a slight admixture of medium quartz and mica sand, probably natural. The thickness is 8 mm.

2. Walvis Bay ($14^{\circ}28'E$, $22^{\circ}59'S$)

District: Swakopmund.

Site: Among the sand dunes at the southern end of the lagoon, where the Kuiseb River has one of its mouths, are numerous shell middens. About 25 km. farther up the dry river bed is a very strong spring at Rooibank. I have not visited this site.

Historical evidence: Alexander (1838), Chapman (photographs at SAM with notes), McKiernan (1954), Gürich (1891), Schultze (1907) and others have described the Topnaar Strandlopers at Walvis Bay, but only wooden pots are mentioned. A mission was established for the Topnaars at Rooibank in 1845.

Associations: Human skulls and much cultural material has been collected by the local residents from these middens, but nothing has been described. There is some material at SMW, mainly pottery, grinding stones, bone tools, etc., but no stone implements. Some skeletal material is also at SMW. There is also some pottery at SAM and AS.

Pottery: Remains of 28 pots, 3 of them complete.

Fig. II: 1 (SMW). Complete pot, recorded as Topnaar or Swartbooi pot. It is bagshaped, with a conoid base and a peculiar handle-spout with a very small hole. This type of spout was found only at this site. The pot is decorated with a pattern of grooved U-shaped lines and vertical rows of short vertical, impressed lines (dashes). Apart from the spout the shape and decoration of this vessel are similar to the Bergdama ware from the Brandberg (Rudner, 1957). The material is not known. Dimensions: H = 28 cm., D = 24 cm., R = 18 cm. Ratios: H/D = 1.16, D/R = 1.33.

Fig. II: 2 (AS 67/43). Kuiseb River, Walvis Bay. A necked pot, reminiscent of a bagshaped pot, with a concave, contracted neck and a conoid base. According to information it has horizontally pierced, internally reinforced (?) disc lugs of the same external shape as found in the Brandberg. The material is black with a mica admixture, probably natural. There is no decoration. This is also a vessel of Bergdama type (Inland Report). Dimensions: H = 31.7 cm., D = 21.6 cm., R = 14.0 cm., N = about 7 cm. Ratios: H/D = 1.47, D/R = 1.54, N/R = 0.50.

Fig. II: 3 (AS 18/39/5). Kuiseb River, Walvis Bay. A necked pot of the same type as the previous one, with a concave contracted neck, an ovoid base, and lugs as above. The material is black with a mica admixture, probably natural. The neck is decorated with a band of vertical rows of horizontal lines. Dimensions: H = 38.1 cm., D = 35.5 cm., R = 21.6 cm., N = about 6 cm. Ratios: H/D = 1.07, D/R = 1.64, N/R = 0.28.

Fig. XXXI: 3 (SMW). Part of a contracted neck with a twice overturned, squared and incorporated rim with two trimming grooves (rim maximum thickness 11 mm.). The overturned, vertical part of the rim is decorated with

two horizontal rows of impressed drop marks. Decoration of the broad, overturned rim is a special feature for Walvis Bay, also found in the Brandberg, and probably associated with the Topnaar Hottentots (Inland Report). The material is brown, not well fired, and has a rich admixture of medium mixed sand. Thickness = 7–8 mm. The inside of the pot has a brown burnish. Dimension: R = 18 cm.

Fig. XXXI: 4 (SMW). Part of a contracted neck with an overturned, squared and incorporated rim (max. th. = 6.5 mm.) with a trimming groove. The overturned part is decorated with three horizontal rows of lightly impressed circular dots. The material is grey-brown with an admixture of medium sand. Thickness = 6.5 mm. The walls are built with rings. There is a mottled burnish on the outside and the inside. Dimension: R = 18 cm.

Fig. XXXI: 5 (SMW). Part of a contracted neck with an overturned, tapered and incorporated rim (max. th. = 6 mm.) with a slight trimming groove. The overturned part is decorated with two horizontal rows of impressed, horizontal drop marks. The material is light brown with a grey core and a fine to medium quartz sand admixture. Thickness = 5 mm. (worn). Dimension: R = 16 cm.

Fig. XXXI: 6 (SMW). Part of a contracted neck with an overturned, squared and incorporated rim with a crude trimming groove. The overturned part is decorated with two horizontal rows of diagonal fingernail impressions. The material is black with a fine sand admixture, probably natural. Thickness = 5 mm. There is a black burnish on both outside and inside. Dimension: R = 12 cm.

Fig. XXXI: 7 (SMW). Part of a concave, contracted neck with an overturned, squared and incorporated rim. The neck is very worn and no decoration can be distinguished. There are signs of a horizontally pierced, externally applied lug. The material is grey to brown with a coarse quartz sand admixture. Thickness = 6 mm. Dimensions: R = 16 cm., N = about 5 cm. Ratio: N/R = 0.31.

Fig. XXXI: 8 (SMW). Part of a contracted neck or bagshaped pot with an overturned, rounded (rolled) and incorporated rim (max. th. = 9 mm.) with a deep trimming groove. The material is red with a medium mixed sand admixture. Thickness = 8 mm. Dimension: R = 10 cm.

Fig. XXXI: 9 (SMW). Part of a straight, flared neck with a plain, tapered rim. The neck is very worn so no decoration can be seen. The material is grey-brown with a rich admixture of fine to coarse sand. Thickness = 6–7 mm. Dimensions: R = 16 cm., N = 4.5 cm. Ratio: N/R = 0.28. This neck does not appear to come from a pot of Topnaar type but rather resembles a neck of a pot of Type C1 from Ysterfontein (fig. X: 5). It may have belonged to the Saan Strandlopers who preceded the Topnaars at Walvis Bay.

Fig. XXXIII: 1 (SAM 1231 Le Sueur). Pot fragment with a short vertical neck with a worn plain rim and decorated with a meander of short impressed lines. It has a vertically pierced, internally reinforced lug. The only similar lug was found at Arniston in the Agulhas Area and on a few pots in the inland

(Inland Report). The material is brown with a medium to coarse quartz and mica sand admixture, possibly natural. Thickness = 4 mm. The pot is built in rings. Dimensions: D = more than 16 cm., R = 9.5 cm., N = 2.0-2.5 cm. Ratio: N/R = 0.21.

Fig. XXXIII: 2 (SAM 1231). A piece of wall with a vertically pierced, externally applied lug decorated on the applied parts with parallel, vertical, grooved lines. Only one lug of similar type is known, from the Bashee River in the Transkei (fig. XXX: 2). The material is dark grey and has a medium quartz and mica sand admixture, possibly natural. Thickness = 4 mm. The pot is built up in rings. Dimension: D = 15 cm.

Fig. XXXIII: 3 (SMW). Part of a bagshaped pot, probably of Namaqua type (Inland Report), with a plain, squared rim and a horizontally pierced, externally applied hill-shaped lug (max. th. = 33 mm.). The channel is straight and biconical, aperture diam. = 15 mm., bridge length = 34 mm. The material is black, uneven in thickness (average th. = 6 mm.), badly fired and has an admixture of fine to coarse white quartz. It was built up in rings. Dimensions: D = 28 cm., R = 26 cm. Ratio: D/R = 1.07.

Fig. XXXIII: 4 (SAM 1231). Piece of a pot with a horizontally pierced, externally applied disc lug and part of a pattern consisting of horizontal rows of impressed oval dots on the shoulder. The material is dark grey with a fine sand admixture, probably natural. Thickness = 7 mm. This type of lug was common in the Brandberg (Rudner, 1957).

Fig. XXXIV: 1 (SAM 1231). Conical and nipped base (max. th. = 27 mm.), almost identical with a base from Swakopmund. The material is black with a slight admixture of fine quartz and mica sand, probably natural. We do not know to what type of vessel this base belonged.

Fig. XXXIV: 2 (SMW). Globular base with nipple (max. th. = 19 mm.). The material is grey to black with a fine to coarse quartz sand admixture. Thickness = 6 mm. Built in rings. The outside is crudely smoothed. There are conical holes bored round the perimeter from the inside or outside (diam. = 5-9 mm.). This base may come from a pot of Namaqua type (Inland Report).

Fig. XXIV: 3 (SMW). Part of conoid, reinforced base (max. th. = 15 mm.). The material is black with a medium quartz and mica sand admixture. Thickness = 6 mm. The outside is crudely smoothed.

Report: Laidler (1929) describes the pottery from surface sites in the Walvis Bay district as of late or degenerated facies.

3. Lüderitz (15°11'E, 26°37'S)

District: Lüderitz, South West Africa.

Sites: There are several midden sites both on the Diaz Peninsula as well as along Lüderitz Bay opposite the peninsula. These sites have been explored for many years by Mr. Eberlanz of Lüderitz. I visited only one site at Halifax Bay on the peninsula.

Historical evidence: Angra Pequena (Lüderitz Bay) was visited in 1487 by Dias, who erected a stone cross on the peninsula and set ashore a negress here.

He met Strandlopers there, but the next visitor in 1670 found the bay uninhabited. In 1677 a Dutch ship from Cape Town met Nama-speaking Strandlopers in a bay south of Lüderitz (Vedder, 1938). Schultze (1907) reported as late as 1903 that there were still Saan Strandlopers at Lüderitz.

Associations: Lüderitz Museum (LM) has pottery and Wilton implements found by Mr. Eberlanz at different local sites, also some human skeletons, which he excavated.

Pottery: Remains of 4 pots, 1 of them complete.

Fig. V: 1 (LM). A bagshaped pot with almost parallel sides and two unpierced disc lugs, probably externally applied. This is the only pot with unpierced lugs found in the survey, but the same type is known from the Brandberg (Rudner, 1957). The base is conical. The pot is black and covered with what looks like burnt fat. It was found by Mr. Eberlanz at Smithveldt, Lüderitz Bay. This is a Strandloper living-site with microlithic tools, probably Wilton. The pot is reproduced from a photograph and no dimensions are known. The following ratios have been measured. $H/D = 1.33$, $D/R = 1.06$.

At Heisterthal, also in Lüderitz Bay, is another living-site from where comes the upper part of a spouted pot with a very short neck consisting only of an overturned, rounded rim. The rim and the shoulder are decorated with a cross-hatched pattern of probably grooved lines. Opposite the spout on the shoulder is a conical boss, probably pressed-out. There are no measurements available for this pot, only a photograph.

According to Mr. Eberlanz the pots of this area are mostly bagshaped with externally applied lugs, but there are also internally reinforced lugs. As far as the author knows, no internally reinforced lugs have been reported from South West Africa with the exception of the doubtful examples from Walvis Bay (fig. XXXIII: 1 and II: 2-3).

4. Elizabeth Bay (15°13'E, 26°56'S)

District: Lüderitz, Diamond Area No. 1, South West Africa.

Sites: On the northern side of the bay on the slope to the little town are shell middens composed of limpets and mussels and some other shells. On the southern side of the bay are flat middens just above highwater mark composed of gapers, limpets and mussels. Both sites were visited in 1960.

Associations: Elizabeth Bay South has a Wilton industry with Magosian elements, probably very early. Elizabeth Bay North also has some Wilton but most of the middens have not tools. The former site had practically no pottery, while some was found at the latter site (Rudner, 1964).

Pottery: Elizabeth Bay North. Remains of 10 pots, none complete or reconstructed.

Fig. XXXIV: 4 (SAM 6770 Rudner). Conical or nipples base (max. th. = 16 mm.). The material is dark grey-brown with a slight coarse quartz admixture. Thickness = 7 mm.

Pieces of two other pointed bases were also found, also a horizontally pierced lug, probably external (Grattan-Bellew Coll.).

Elizabeth Bay South (SAM 6775 Rudner). Sherds from 2 pots, none complete or reconstructed.

5. Claratal (15°16'E, 27°03'S)

District: Lüderitz, Diamond Area No. 1, South West Africa.

Site: There is a large midden on the southern side of the valley west of the road from Pomona to Elizabeth Bay and about 1,500 m. (1 mile) inland. It is composed mainly of limpet and mussel shells. Visited 1960.

Associations: Smithfield-like industry with engraved ostrich eggshell pieces (Rudner, 1964).

Pottery: Pieces of 3 pots found, none whole or reconstructed.

(SAM 6766 Rudner and Grattan-Bellew Coll.). A pointed, conical or conoid, base was found here and also a piece of a straight neck with a probably rounded rim.

6. Jammer Bay (15°16'E, 27°11'S)

District: Lüderitz, Diamond Area No. 1, South West Africa.

Site: There are middens on the southern side of the bay composed of fresh-looking limpet and a few mussel shells. Visited 1960.

Historical evidence: This is possibly the bay where Bode landed in 1677 and the crew met Strandlopers who were Hottentot-speaking (Vedder, 1938).

Associations: Almost no finished tools found here. This is probably a very late midden industry associated with the last Strandlopers (Rudner, 1964).

Pottery: Remains of 3 pots, none whole or reconstructed.

(SAM 6768 Rudner and Grattan-Bellew Coll.). A pointed base, conical or conoid, was found here.

8. Buntveldschuh (15°34'E, 27°36'S)

District: Lüderitz, Diamond Area, No. 1, South West Africa.

Site: This midden is situated on both sides of the track leading from the main road to the spring about 200 m. west of the escarpment and 7 km. from the sea. The midden is composed mostly of limpet, but there are also some mussel and other shells. Visited 1960.

Associations: A Wilton industry with engraved ostrich eggshell was found here. Much pottery has been collected here earlier (Rudner, 1964).

Pottery: Remains of 8 pots, none whole or reconstructed.

(SAM 6765 Rudner and Grattan-Bellew Coll.). Mr. G.-Bellew has reported a piece of neck decorated with a row of prick marks, another one with only a trimming groove near the rim and two overturned and rounded rims with trimming grooves. He also mentions a boss.

9. Chameis (15°44'E, 27°51'S)

District: Lüderitz, Diamond Area No. 1, South West Africa.

Site: There is a midden near the permanent spring on the northern side of the salt-pan about 8 km. from the sea. It is composed mainly of limpet, mussel and snail shells. Visited 1960.

Associations: Probably a late development of the Claratal Smithfield industry. Engraved ostrich eggshell was also found here. Pottery has been collected here earlier (Rudner, 1964).

Pottery: (SAM 6766 Rudner). Sherds from 1 pot, not whole or reconstructed.

11. Oranjemund (16°26'E, 28°37'S)

District: Lüderitz, Diamond Area No. 1, South West Africa.

Site: There were middens on the northern side of the Orange River mouth, now removed by mining activities. Site not visited.

Historical evidence: Dias landed here in 1487, met Strandlopers and set ashore a negress (Vedder, 1938). Paterson (1779) met Nama-speaking Strandlopers here in 1777.

Associations: Nothing is known of what cultural material was found here.

Pottery: 1 complete pot.

Fig. V: 2 (CDM Geol. Off., Oranjemund). A whole pot with an ovoid base and a concave, vertical neck decorated with a horizontal row of short almost vertical lines. The pot has two external, horizontally pierced disc lugs. The well-fired material is grey-brown with a fine quartz sand admixture, probably natural. Of the complete Strandloper pots this one is the one most similar to the Namaqua type found in the inland areas of Great Namaland and Namaqualand (Inland Report). Dimensions: H = 32.8 cm., D = 24.6 cm., R = 15.9 cm., N = about 7 cm. Ratios: H/D = 1.33, D/R = 1.54, N/R = 0.44.

B. WEST COAST

12. Port Nolloth

District: Namaqualand.

Sites: *Alexander Bay* (16°30'E, 28°40'S). There are middens on the southern side of the Orange River mouth. This site has not been visited.

Port Nolloth North (16°51'E, 29°14'S). Middens near North Point along the beach just north of the town. Visited 1954.

McDougall Bay (16°53'E, 29°16'S). There are middens capping the dunes along the northern half of the bay. Mostly limpet shells. Visited 1960.

Historical evidence: Sir J. E. Alexander (1838) reported that he met Bushman Strandlopers at the mouth of the Orange River in 1836. Martin (1872) reported that there were still Namaqua Bushmen living as Strandlopers in 1858.

Associations: Wilton tools have been found at McDougall Bay and engraved ostrich eggshell at Port Nolloth North (Rudner). Much cultural and skeletal material has been collected here by different people through the years.

Pottery: Remains of 52 pots, 2 of them completely and 3 partly reconstructed.

Fig. III: 1 (SAM 66 Colson). This pot was found in 1899 buried in a midden 1 mile (1.6 km.) south of Port Nolloth jetty. It was half full with specular iron powder. With it was found a bone awl and some ostrich eggshell beads. The neck is missing. It has a conical base (max. th. = 15 mm.) and

horizontally pierced, internally reinforced lugs. It is almost identical in shape to a pot from Blaauwberg Strand (fig. XIII: 2). The material is brown with no noticeable admixture. Thickness = 6–7 mm. The outside is burnished brown on the upper part, black on the base, while the inside is brown. The lugs are very flat (max. th. = 30 mm.) with aperture diam. = 10 mm. Dimension: D = 23.8 cm.

Fig. III: 2 (Rudner). A reconstructed bowl, probably with a nipped base, found at Port Nolloth North. The rim is plain and tapered and the colour is dark red-brown. The material is red-brown with a dark grey core and has an admixture of coarse sand with some quartz. Thickness = 5 mm. There is a drilled conical hole (max. diam. = 8 mm.) near the rim. This bowl is very similar to a bowl from Kleinsee (fig. V: 3) and to another from Hondeklip Bay (not in report) which both have nipped bases. Dimensions: H = 12 cm., D = R = 16 cm. Ratios: H/D = 0.75, D/R = 1.00.

Fig. III: 3 (SAM 1606 Good). A completely reconstructed pot with features both of type C1 and C2. It has a concave, contracted neck, two flat-topped externally applied bosses and an ovoid, nipped base (max. th. = 20 mm.). The neck has a wide overturned, tapered and incorporated rim with a trimming groove. The body-neck junction is stepped the other way to the common, i.e. the neck has been applied to the outside of the body opening instead of to the inside. The bosses are the only ones of this type found along the coast. A crack along the belly and one on the neck are surrounded by drilled conical holes (max. diam. = 11 mm.). The material is grey-brown with a slight admixture, probably natural. Thickness = 7 mm. A pot of exactly the same type has been found at Naip near Okiep (SAM 5348) (Inland Report), with the same neck and bosses. Dimensions: H = 39 cm., D = 30 cm., R = 12 cm., N = 8.0 cm. Ratios: H/D = 1.05, D/R = 2.50, N/R = 0.44.

Fig. XXXI: 10 (F. Taylor). Alexander Bay. Part of a convex, contracted neck with a plain, tapered rim. The upper vertical part of the neck is decorated with a horizontal row of impressed oval dots (diam. = 3 mm.). There is a slight trimming groove. This decoration is similar to ones from Port Nolloth (fig. XXXI: 20). From the same pot comes an applied conical boss and a pointed (conical or conoid) base with a very heavy nipple (max. th. = 30 mm.), see fig. XXXIV: 6. The material is black to grey-brown and has an admixture of coarse mixed sand. Thickness = 6 mm. The pot is very worn, but it was burnished. This pot is very similar to one from Kleinsee (fig. IV: 1) and could have been made by the same potter. Dimensions: D = 24 cm., R = 12 cm. Ratio: D/R = 2.0.

Fig. XXXI: 11 (SAM 1314 Biden). Part of neck from a pot with a straight vertical neck (or possibly a bagshaped pot) and a plain tapered rim decorated with a row of short vertical grooved lines just below the edge. The material is brown with a fine quartz sand admixture. Thickness = 6–7 mm. Both sides are burnished brown. Dimension: R = 12 cm. This type of decoration has not been found anywhere else.

Fig. XXXI: 12 (SAM 1314). Part of a contracted neck with an overturned,

squared and incorporated broad rim with a trimming groove, similar to rims from Walvis Bay (fig. XXXI: 3-5). The material is red-brown with a medium quartz sand admixture. Thickness = 5 mm. The outside is crudely smoothed. Dimension: R = 8 cm.

Fig. XXXI: 13 (SAM 1314). Part of a straight, almost vertical neck with a plain, tapered rim and a slight trimming groove. The rim is decorated just below the groove with a row of impressed circular dots (diam. = 2-3 mm.). The material is black outside, light brown inside with a slight admixture of medium quartz sand. Thickness = 5 mm. The outside is burnished black. Dimension: R = 12 cm.

Fig. XXXI: 14 (SAM 1314). Part of a straight, almost vertical neck with a plain, squared and slightly tapered rim. It is decorated with a horizontal row of vertical crescent marks, possibly made with a fingernail. The material is black with a medium quartz sand admixture. Thickness = 5-6 mm. Both sides have a dark brown burnish. Dimension: R = 16 cm.

Fig. XXXI: 15 (SAM 5329 Divine). Part of a straight contracted neck with a plain, tapered rim and decorated with a horizontal row of impressed drop marks. The material is red-brown with some fine sand admixture, probably natural. Thickness = 6 mm. Both sides are burnished red-brown. Dimensions: R = 16 cm., N = 6.0 cm. Ratio: N/R = 0.38.

Fig. XXXI: 16 (SAM 5329). Part of a contracted neck with an overturned, rounded and consolidated rim with a trimming groove. Below the rim is a row of small, impressed vertical lines. The material is brown with a slight sand admixture, probably natural. Thickness = 7 mm. The outside is burnished grey-brown. There is part of a drilled conical hole near the rim.

Fig. XXXI: 17 (SAM 6763 Rudner). McDougall Bay. Piece of a contracted neck with an overturned, rounded and incorporated rim with a trimming groove (rim, max. th. = 7 mm.). The neck is decorated with horizontally grooved lines, the first of this type, which later becomes common. The material is brown with a fine sand admixture, probably natural. Thickness = 5 mm. Dimension: R = 12 cm.

Fig. XXXI: 18 (SAM 6763). McDougall Bay. A piece of thick, overturned, tapered and incorporated rim (max. th. = 11 mm.) with a trimming groove. The overturned, external part of the rim is decorated with a grooved herring-bone pattern. This is the first and possibly the most beautiful of the decorated rims, which are also popular in the Saldanha area (fig. XXXI: 33 etc.). A very similar rim comes from Dreyer's Pan at Kleinsee (fig. XXXI: 21) and another from Grootdrink (Boegoeberg) on the Orange River (Inland Report). This type of decoration probably originated with the first Sotho who reached the Orange River. The material is red with a fine quartz sand admixture, probably natural. Dimension: R = 16 cm.

Fig. XXXI: 19 (SAM 6763). McDougall Bay. A fragment of an overturned, tapered and incorporated rim (max. th. = 8 mm.), with a trimming groove, decorated on the overturned part with a grooved check pattern. The material is black with a coarse quartz admixture, possibly pounded. The

outside has a red burnish, the inside a brown one.

Fig. XXXI: 20 (AM). Coast near Port Nolloth. Piece of a convex, contracted neck with an everted, plain, tapered rim and decorated along the fold with a row of small drop marks, impressed from below. The material is black with some coarse quartz admixture. Thickness = 8 mm. The outside has a black burnish, the inside a light brown one. This neck is probably from a pot of the same type as the ones from Alexander Bay (fig. XXXI: 10) and Kleinsee (fig. IV: 1). Dimension: R = 13 cm.

Fig. XXXIII: 5 (SAM 1314). A very large, horizontally pierced, externally applied conical lug (max. th. = 48 mm.) with a straight channel, aperture diam. = 10 mm. The material is brown with a grey core and a slight medium quartz sand admixture, probably natural. Thickness = 6 mm. There is a red burnish on the outside, light brown on the inside. There is a slight wear on the upper side of the apertures, indicating that a sling was pulled through it and used for carrying.

Fig. XXXIII: 6 (SAM 1314). A horizontally pierced, externally applied thick disc lug with a straight channel and aperture diam. = 10 mm. This is the last of this type of disc lug so common in South West Africa and not appearing again until east of Mossel Bay. The material is dark brown with a medium quartz admixture. Thickness = 5 mm.

Fig. XXXIII: 7 (AS Laidler). A horizontally pierced, internally reinforced, rounded lug. It is decorated with vertical rows of shallow, impressed round dots. Decorated lugs are very rare and have only been found at Blaauwberg, Mossel Bay and at Waterloo Bay. The material is brown with some quartz admixture.

Fig. XXXIII: 8 (Rudner). Port Nolloth North. A plain rounded rim and a flat, horizontally pierced, internally reinforced lug from a short-necked or bagshaped pot. The neck is decorated with a horizontal row of short impressed vertical lines. The material is brown with a medium quartz sand admixture. Thickness = 6 mm. Dimension: R = 16 cm.

Fig. XXXIV: 5 (F. Taylor). Alexander Bay. A small tubular spout, outer diameter = 18 mm., inner diam. = 9-11 mm. The material is black with a fine sand admixture. This is the narrowest spout found in the survey.

Fig. XXXIV: 6 (F. Taylor). Alexander Bay. See fig. XXXI: 10.

Fig. XXXIV: 7 (Rudner). McDougall Bay. This appears to be either part of a small bowl with a rim spout or else a broken and worn channel spout. The material is black with a rich mica admixture. Thickness = 3 mm. Dimension: D = (R?) = 14 cm. The only other possible rim spout comes from Modderivier on the south-western coast.

Fig. XXXIV: 8 (Rudner). Port Nolloth North. Piece of a conical base (max. th. = 15 mm.). The material is black with a fine quartz sand admixture, probably natural. Thickness = 7 mm.

Reports: R. Colson (1905) published a report on the Port Nolloth middens and their cultural material, while W. E. Giffen (SAM Corr. 1909) was especially interested in the shells and the pottery (see Historical Evidence). In 1913

Laidler (1935) collected much material from the middens north and south of Port Nolloth. 'The shell deposits were hundreds of feet in length and breadth and the implement assemblage homogeneous, being of a Wilton type accompanied by ostrich eggshell plaques and pendants, eggshell water bottles, ornamented and plain. Pottery of Hottentot type occurred mainly on the mounds on which stone implements were scarcest.' In another report (1929) he states that pottery was made into the nineteenth century and that the tool and pottery sites were 200–300 yards inland from the shell mounds.

13. Kleinsee

District: Namaqualand.

Sites: *Dreyer's Pan* ($17^{\circ}02'E$, $29^{\circ}35'S$). Small middens at the beach and up to 1,500 m. from it, also east of Karras Pan, 4 km. from the sea. These sites have been explored by Mr. B. Hendey. The former site was visited in 1960.

Kleinsee ($17^{\circ}03'E$, $29^{\circ}40'S$). Just north of the mouth of the Buffalo River mouth are middens at different levels. About 800 m. from the sea are middens of limpets at 80–90 ft. above sea-level. What appears to be older middens are on red sand about 3 km. from the sea at 120 and 160 ft. above sea-level. These sites were visited in 1960. Some of these middens have been removed by mining activities.

Associations: A Wilton industry has been found at the Dreyer's Pan sites and the same culture is probably present at Kleinsee. Human remains have been found in middens at Kleinsee and some skeletal material is now in the SAM.

Pottery: Remains of 13 pots, 3 of them wholly reconstructed and 2 more partly.

Fig. IV: 1 (SAM 5869 CDM). Parts of a pot of Type C₁ with a convex, contracted neck, two externally applied conical bosses and a nipples base. The rim is plain rounded and everted, and the fold is decorated with a row of impressed circular dots and below it on the neck almost vertical rows of dots. The nipples base has an ammonite spiral and its maximum thickness is 26 mm. The material is reddish brown with a medium quartz sand admixture. Thickness = 6–7 mm. The outside has a mottled red and black burnish on the upper part and black on the base. Dimensions: D = 24 cm., R = 8 cm., N = 10.0 cm. Ratios: D/R = 3.00, N/R = 1.25. This pot is almost identical with one from Alexander Bay (fig. XXXI: 10) and the neck is very similar to one from Port Nolloth (fig. XXXI: 20). It is also somewhat similar to some pots from Gordonia and Namaqualand (Inland Report).

Fig. IV: 2 (MMK). A completely reconstructed pot from the beach. It is of Type C₁ and has a conoid base, a concave, contracted neck and three pressed-out bosses. This is the only pot found with three bosses. The neck is decorated with horizontal, probably grooved lines. Dimensions: H = 31.5 cm., D = 30 cm., R = 10 cm., N = 4 cm. Ratios: H/D = 1.05, D/R = 3.00, N/R = 0.40. This is the only information available for this pot, only seen

on a photograph.

Fig. IV: 3 (SAM 7136 Orpen). A reconstructed large pot of Type C1 found 10 feet down in a sand dune north of Kleinsee (Dreyer's Pan?). It has a concave, contracted neck, two small externally applied conical bosses and a conoid nipples base (max. th. = 30 mm.). The actual rim is worn off. There is no decoration. On the base are four bored holes. The material is brown to black with a medium to coarse quartz sand admixture. Thickness = 6-7 mm. Dimensions: H = 44.5 cm., D = 35.0 cm., R = 10 cm., N = 9 cm. Ratios: H/D = 1.27, D/R = 3.5, N/R = 0.90. This pot is similar to vessels from Namaqualand and Gordonia and is related to the tall-necked pots from Gordonia (Inland Report).

Fig. V: 3 (SAM 5869). Reconstructed bowl with a nipples base. The rim is plain, tapered and decorated with a horizontal row of impressed sloping drop marks. The material is black with a medium quartz sand admixture and is not well fired. It has a crude brown burnish on the outside. Dimensions: H = 11 cm., D = R = 16 cm. Ratios: H/D = 0.62, D/R = 1.00. This bowl is similar to the one from Port Nolloth (fig. III: 2) and is the only decorated non-Bushman bowl found.

Fig. V: 4 (SAM 6762 Rudner). Kleinsee. Parts of a spouted pot, reminiscent of a bagshaped pot, with a very short, contracted neck. The rim is overturned, tapered and incorporated with a trimming groove. The material is black with a fairly coarse quartz sand admixture, possibly with pounded quartz added. The rim is brown outside and inside with a black core. Thickness = 5 mm. Dimensions: D = 18 cm., R = 12 cm., spout length = 20 mm., opening diam. = 15 mm. Ratio: D/R = 1.50. This is the only spouted pot of this type found.

Fig. XXXI: 21 (Hendey Coll.). Dreyer's Pan. Part of a contracted neck with an overturned, tapered and incorporated rim with a trimming groove. The outwards bevelled part of the rim is decorated with a grooved herringbone pattern. The neck below the rim is decorated with horizontal grooved lines. The material is black with a fine quartz sand admixture, probably natural. Thickness = 5 mm. The outside has a black burnish. Dimension: R = 8 cm. See the comments on a similar rim from Port Nolloth (fig. XXXI: 18).

Also from Dreyer's Pan comes an elliptical piece of pottery (Hendey Coll.), 6.0 × 4.4 cm., with a rounded shallow groove along the longer axis. This piece of pottery was obviously used as a grooved stone. The material is black with a medium quartz sand admixture. Thickness = 5 mm.

14. Grootmist (17°06'E, 29°39'S)

District: Namaqualand.

Site: Inland from Kleinsee along the Buffalo River are small limpet middens in sandy patches. Visited 1960.

Associations: A Wilton industry.

Pottery: (Rudner). Only one piece of pottery found.

15. Rietfontein ($17^{\circ}52'E$, $31^{\circ}15'S$)*District:* Vanrhynsdorp.*Site:* There are probably middens on the southern side of the Soutrivier mouth. Nothing more is known about the site, which has not been visited by the author.*Associations:* Not known.*Pottery:* Remains of 5 pots, none whole or reconstructed.*Fig. XXXI: 22 (SAM).* A fragment of a straight contracted neck with a plain tapered and slightly everted rim. The material is light brown with a black core and a slight sand admixture, probably natural. There is a red burnish on the outside. Thickness = 5–6 mm. Dimensions: $R = 10$ cm., $N = 2.5$ cm. Ratio: $N/R = 0.25$.*Fig. XXXI: 23 (SAM).* Piece of an overturned, rounded and incorporated rim with a trimming groove.

From the same site also comes a small piece of neck decorated with horizontal rows of impressed prick marks and vertical rows on the shoulder. There are also a small horizontally pierced, internally reinforced lug and two nipples bases.

18. Lambert's Bay ($18^{\circ}19'E$, $32^{\circ}05'S$)*District:* Clanwilliam.*Site:* There is a large dune covered by a midden on the northern side of the Jackals River mouth. Visited 1952 and later.*Associations:* Only crude midden tools have been found here.*Pottery:* Remains of 5 pots, one of them reconstructed.*Fig. V: 5 (Rudner).* The reconstructed pot is of Type C1 and has a straight vertical neck with a plain squared rim, two pressed-out rounded bosses and a globular, nipped base (max. th. = 12 mm.). There is a slight body-neck junction groove. The material is black with a medium admixture. Thickness = 4–6 mm. There is a well-defined joint around the waist. It is burnished dark brown outside, light brown inside. Dimensions: $H =$ approx. 25 cm., $D = 24$ mm., $R = 12$ cm., $N = 3.2$ cm. Ratios: $D/R = 2.0$, $N/R = 0.27$. This is the first pot with a straight vertical neck. The globular, nipped base is unusual. The only other somewhat similar vessel comes from Modderrivier (fig. XI: 5).**19. Vanputtensvlei***District:* Clanwilliam.*Sites:* *Zoutpans Klipheuvel* ($18^{\circ}20'E$, $32^{\circ}01'S$). 8 km. north of Vanputtensvlei and 3 km. from the sea is a sandstone outcrop. At the north-western end of this is a small sand area with some limpet middens. There are also shelters with paintings in this outcrop. Visited 1963.*Vanputtensvlei* ($18^{\circ}21'E$, $32^{\circ}05'S$). On the northern side of the Jackals River is a dune area with many limpet middens more than 5 km. from the sea on the farms Vanputtensvlei, Kookfontein and Panorama. On the southern

side of the river opposite the midden area is an outcrop with paintings. Visited 1952 and 1963.

Associations: At the first site were microlithic tools found, probably Wilton. The second site has a rich Wilton industry.

Pottery: At Zoutpans Klipheuwel were sherds of only 1 pot found. From Vanputtensvlei come remains of 15 pots, none complete or reconstructed.

Fig. XXXI: 24 (Rudner). Vanputtensvlei. Piece of a straight neck with a plain tapered rim and decorated with horizontally grooved lines. The material is light brown with a grey core and a slight quartz sand admixture. Thickness = 5 mm. There is a dark red-brown burnish on the outside.

Fig. XXXI: 25 (Rudner). As above. Part of a concave, flared neck with a plain tapered rim and decorated with a horizontal row of short vertical grooved lines. The material is brown with a medium quartz sand admixture. Thickness = 5.5 mm. There is a red-brown burnish on both sides. Dimension: R = 12 cm. This type of decoration is mostly found at Port Nolloth, e.g. fig. XXXI: 16, but a very similar neck comes from Oranjemund (fig. V: 2).

Fig. XXXI: 26 (Rudner). As above. Piece of a concave neck with an overturned, rounded and incorporated rim (max. th. = 5 mm.). This material is light brown with a black core and a fine quartz sand admixture. Thickness = 7 mm. There is a fine red burnish on both sides. Dimension: R = 12 cm.

Fig. XXXI: 27 (Rudner). As above. Piece of a straight vertical neck with a plain tapered rim. The material is black with a medium sand admixture. Thickness = 6 mm. There is a red burnish on both sides. From the same pot comes a broken horizontally pierced, externally applied lug with a straight channel. Dimension: R = 9 cm.

Fig. XXXI: 28 (Rudner). As above. Piece of a neck with a plain sharply tapered rim. The material is grey with a fine quartz sand admixture. Thickness = 7 mm. The outside and inside are burnished light brown.

Fig. XXXI: 29 (Rudner). From Zoutpans Klipheuwel comes a piece of neck with a plain tapered rim. The material is light brown with a black core and a coarse quartz admixture. Thickness = 6 mm. There is a red burnish on both sides. Dimension: R = 12 cm.

20. Eland's Bay (18°21'E, 32°18'S)

District: Piketberg.

Sites: There are several midden sites in this area: behind the beach among the sand dunes, in the south-eastern corner of the dune area near Verloren Vlei, along the beach near Baboon Point, in the large Baboon Point Cave where there are numerous paintings and in smaller shelters on the slopes of the Elandberg, a couple of which have paintings. This area was first visited in 1952.

Associations: The midden area near Verloren Vlei has a rich Wilton industry. From the caves comes a Wilton or Smithfield industry. At all the sites has pottery been found.

Pottery: Remains of 12 pots, none complete or reconstructed.

Fig. XXXI: 30 (SAM F. Taylor). Midden between river mouth and Baboon Point. Piece of a straight contracted neck with a plain squared rim. The material is light grey with a medium quartz admixture and a red burnish on both sides. Thickness = 6 mm. Dimension: R = 14 cm.

From the same site comes a piece of a horizontally pierced, internally reinforced lug.

Fig. XXXI: 31 (Rudner). Shell midden north of river and 1.5 km. from the sea near Verloren Vlei. Sherds from a necked pot, including a piece of plain, rounded and slightly everted rim. The material is grey with a medium quartz admixture. Thickness = 6–7 mm. The base has a maximum thickness = 12 mm. There is also a horizontally pierced, internally reinforced lug.

21. Duinefontein (18°18'E, 32°36'S)

District: Piketberg.

Site: There are late-looking middens among the dunes between the sea and Die Vlei. Visited 1963.

Associations: No stone tools were found.

Pottery: Sherd from 1 pot, not whole or reconstructed.

Fig. XXXI: 32 (Rudner). Piece of plain, tapered and squared rim without any decoration. The material is brown with a medium quartz admixture. Thickness = 5–7 mm. There is a red burnish on the outside, brown on the inside.

22. Velddrift (18°11'E, 32°47'S)

District: Piketberg.

Site: There are scattered middens among the consolidated dunes on the north bank of the Berg River at the road bridge and approx. 5 km. from the sea. Middens are mainly limpets. Visited 1963.

Associations: Later Stone Age.

Pottery: (Rudner). Pieces from 1 pot, not reconstructed.

23. Berg River (18°19'E, 32°55'S)

District: Piketberg.

Site: On the southern bank of the Berg River about 24 km. from the sea near Berg River Station is a small dune area with limpet middens. Visited 1963.

Associations: Sandy Bay industry.

Pottery: (Rudner). Remains of 5 pots, none whole or reconstructed. Piece of a pointed base.

C. SALDANHA AREA

24. St. Helena Bay (18°01'E, 32°44'S)

District: Hopefield.

Site: On Sandy Point were dunes and a few middens, now removed for a fish factory. Visited 1952.

Historical evidence: Vasco da Gama visited St. Helena Bay in 1497 and reported on the Strandlopers there (Axelsson, 1954).

Associations: Sandy Bay industry.

Pottery: (Rudner). Remains of 3 pots, none complete or reconstructed. Piece of a neck decorated with horizontal incised lines and a piece of a pointed base.

25. Stompneus Point (17°59'E, 32°43'S)

District: Hopefield.

Site: There is a large midden area covering the whole point. Visited 1952 and later.

Historical evidence: In the *Journal of Van Riebeeck* (1952) it is reported that Saldanhars (Hottentots) were killing seals at Stompneus.

Associations: A rich Wilton industry has been found on this site and a few broken human bones.

Pottery: Remains of 12 pots, none of them complete or reconstructed.

Fig. XXXI: 33 (Rudner). Part of a short concave and contracted neck with an overturned, tapered (bevelled) and incorporated rim (max. th. = 8 mm.) with a trimming ridge. The outwards bevelled part of the rim is decorated with a string pattern consisting of impressed diagonal short lines. This type of rim and decoration is mainly found in the Saldanha area between Stompneus and Paternoster, but cases are also known from Modderivier (fig. XXXI: 51) and Rooiels (fig. XXXII: 67). From the same pot come two fairly low, pressed-out bosses and parts of an ovoid or conoid base. The material is light to dark grey with a coarse quartz sand admixture. Thickness = 5-7 mm. The outside has a red burnish, the inside a black one. Dimension: R = 10 cm.

Fig. XXXI: 34 (Rudner). Part of a contracted neck with a plain, tapered rim, decorated on the outwards bevelled part with a string pattern of the same kind as on the previous pot. This combination of plain bevelled rim and string decoration is somewhat more common than the previous type. Similar rims have been found at Ysterfontein (fig. XXXI: 48) and at Hangklip West (fig. XXXII: 68). The material is light brown-grey with a medium quartz sand admixture. Thickness = 6 mm. Dimension: R = 12 cm.

Fig. XXXI: 35 (Rudner). Sherds from a spouted and necked pot with an overturned, tapered and incorporated rim. The material is grey-brown with a medium quartz sand admixture. Thickness = 6-7 mm. The outside has a red burnish, the inside a black one. Dimensions: D = 24 cm., R = 14 cm. Ratio: D/R = 1.71.

Fig. XXXIV: 9 (Rudner). A conoid base with a nipple, which is not reinforced but pressed out, an unusual feature. The material is black with a medium quartz sand admixture. The outside and inside are burnished dark brown to black. Thickness = 6-7 mm. Possibly also from this pot comes part of the junction between an almost vertical neck and the body, which joint has been reinforced on the inside with a thickened ridge. This is sometimes found on the south coast (fig. XXXII: 80) and in the Port Elizabeth area.

From the same site come parts of two ovoid bases, neither of them reinforced; the point of one is actually thinner than the rest of the base. This latter pot appears to have a slip added to the inside of the vessel. The slip is light brown compared with the black material of the wall and is cracked and partly flaked off. The outside has a red burnish.

26. **Britannia Point** (17°56'E, 32°43'S)

District: Hopefield.

Sites: There are middens all along Britannia Bay over Britannia Point to St. Martin's Point. Visited 1952.

Associations: Later Stone Age tools, probably Wilton.

Pottery: Remains of 11 pots, 1 of them reconstructed.

Fig. VI: 1 (Rudner). A reconstructed spouted pot found on Britannia Point. It has a short vertical neck with an overturned, tapered and incorporated rim (max. th. = 8 mm.) with a trimming ridge. The outwards bevelled part is decorated with a string pattern consisting of impressed, short horizontal lines. The rim of the spout is also bevelled and decorated in the same way. On the shoulder opposite the spout is a pressed-out low and rounded boss. The base is conoid and reinforced (max. th. = 16 mm.). The material is grey with a medium quartz sand admixture. Thickness = 7 mm. The pot has a red burnish on the outside and also on the inside of the neck. There is a pronounced joint around the widest part of the belly and another one just above the base showing that the pot was built in at least three, but probably four, parts. Dimensions: H = 36.5 cm., D = 27.5 cm., R = 8.5 cm., N = 6.0 cm., spout length = 20 mm., outer diam. = 35 mm., inner diam. = 22 mm. Ratios: H/D = 1.33, D/R = 3.25, N/R = 0.70. This pot is the type specimen for Type D2 but spouted pots of this urn-shape have not been found in any other area. A pot of similar shape with pressed-out bosses but no spout comes from Blaauwberg (fig. XIII: 3). A somewhat similar spouted pot, but wider, has been found in the Erongo Mountains in South West Africa, and a spouted pot with a decorated rim comes from Grootdrink (Boegoeberg) in Gordonia (Inland Report).

Fig. XXXI: 36 (Rudner). Britannia Bay. Part of a neck with a plain, rounded rim and decorated with horizontal grooved lines. On the shoulder are two small bosses, which appear to be both applied and pressed out. The material is black with a medium quartz sand admixture. Thickness = 6 mm. The pot was burnished red on the outside. Dimensions: R = 8 cm., N = 3.5 cm. Ratio: N/R = 0.44.

Fig. XXXI: 37 (Rudner). Britannia Point. Piece of a neck with an overturned, rounded and incorporated rather heavy rim (max. th. = 12 mm.), with a trimming ridge. The material is brown with a black core and a coarse quartz sand admixture. Thickness = 7-8 mm. The pot has a red burnish outside and a light brown one inside. Dimension: R = 15 cm.

Fig. XXXI: 38 (Rudner). Britannia Point. Sherds from a spouted and necked pot similar to fig. VI: 1. The rim is overturned, tapered and incor-

porated with a trimming ridge and is decorated with a diagonal, impressed string pattern. The rim around the spout (fig. XXXIV: 10) is overturned in a somewhat different manner and is decorated with an impressed, horizontal string pattern, the same as found on fig. VI: 1. The material is brown with a grey core and has a coarse quartz sand admixture. The pot has a red burnish outside and also inside the neck, while the rest of the inside has a black burnish. Dimensions: D = 26(?) cm., R = 9 cm., N = 3.5 cm., spout length = 35 mm., opening diam. = 28 mm. Ratios: (D/R = 2.9), N/R = 0.39. This pot could have been made by the same potter as fig. VI: 1.

Fig. XXXI: 39 (Rudner). Britannia Point. Part of a convex contracted neck with an overturned, rounded and badly incorporated rim (max. th. = 9 mm.) with a trimming groove. The neck is decorated with grooved more or less horizontal lines. The material is light red-brown, sometimes with a grey core, and has a slight but coarse quartz sand admixture. Thickness = 5 mm. Dimension: R = 15 cm. The neck is similar to one from Noordhoek (fig. XXXII: 65).

Fig. XXXIV: 10 (Rudner). See fig. XXXI: 38.

Fig. XXXIV: 11 (Rudner). Britannia Point. A tubular spout with an overturned, tapered and incorporated rim with a trimming ridge. The material is brown with a medium quartz sand admixture. Thickness = 6 mm. Both the outside and the inside of the spout have a red-brown burnish, while the inside of the pot has a black one (see fig. XXXI: 38). Dimensions: Spout length = 25 mm., outer diam. = 40 mm., inside diam. min. = 25 mm.

From the same site also comes a part of a pointed base, conical or conoid, which is reinforced, max. th. = 15 mm.

27. St. Martin's Point (17°55'E, 32°43'S)

District: Hopefield.

Site: There is a large midden area on the plain hard ground of the point. Visited 1952.

Associations: Later Stone Age.

Pottery: Remains of 1 pot, partly reconstructed.

Fig. XXXIV: 12 (Rudner). The lower part of a necked pot with an ovoid base. The base is reinforced, max. th. = 15 mm., and has an ammonite spiral. The material is black with a coarse quartz sand admixture. Thickness = 7 mm. The outside has a red burnish on the upper part, black on the lower part and black on the inside. The pot was built with rings. Dimension: D = 25.0 cm.

28. Paternoster

District: Hopefield.

Sites: *Saltpan* (17°54'E, 32°46'S). There is a midden area at the Saltpan, visited by H. Rabinowitz (SAM 6426).

Paternoster (17°54'E, 32°48'S). There is a large midden in the village, visited in 1952.

Associations: Wilton.

Pottery: (SAM 6426 Rabinowitz and Rudner). Remains of 3 pots, none whole or reconstructed.

There are pieces of two necked pots, one of them with an overturned, tapered and incorporated rim decorated with a horizontal string pattern.

29. Kasteelberg (17°57'E, 32°49'S)

District: Hopefield.

Site: A hill topped by granite boulders, 610 ft. above sea-level and about 5 km. from Paternoster Bay. Among the boulders and on the north-eastern slope towards the farm buildings are shell middens. On flat granite floors are deep grinding grooves. Underneath the rocks are small shelters *with* middens mostly of limpets. Visited 1952.

Associations: Still Bay and Sandy Bay(?) tools found here.

Pottery: Remains of 9 pots, none whole or reconstructed.

Fig. XXXI: 40 (Rudner). Piece of a neck with an overturned, rounded and incorporated rim (max. th. = 9 mm.) with a trimming groove or ridge, similar to one from Britannia Point (fig. XXXI: 37). The material is black with almost no admixture. Thickness = 6 mm. There is a fine light brown burnish outside, a black one inside. Dimension: R = 16 cm.

Fig. XXXI: 41 (Rudner). Part of a neck with a half overturned, plain rounded rim with a trimming groove. The material is black with a medium quartz sand admixture. Thickness = 6 mm. There is a fine light red burnish outside and inside. Dimension: R = 18 cm. Half overturned rims are rare west of Agulhas, the only other ones being found at Blaauwberg, Hout Bay, Hangklip East (fig. XXXII: 73) and Pearly Beach. They are more common between Mossel Bay and the Gamtoos River.

Fig. XXXI: 42 (Rudner). Piece of a plain rim tapered to a sharp edge. The material is black with a coarse quartz admixture and the neck was built up in rings. It was burnished red outside and inside. Dimension: R = 16 cm. Sharp edged rims are mainly found around Port Elizabeth, but those are overturned.

From the same site comes a plain tapered rim and also a piece of neck decorated with grooved horizontal lines.

30. West Bay (17°53'E, 32°56'S)

District: Hopefield.

Site: There are middens along the bay. Visited 1952.

Associations: Wilton.

Pottery: (Rudner). Remains of 4 pots, none whole or reconstructed. One horizontally pierced, internally reinforced lug.

32. Danger Bay (17°54'E, 33°01'S)

District: Hopefield.

Sites: There are middens, mostly limpets, all along the bay, especially at the northern part and on Morrison's Point. Visited 1952 and later.

Associations: From some of the middens comes a rich Wilton industry.

Pottery: Remains of 18 pots from Danger Bay and 4 from Morrison's Point. Of these 1 is complete and 7 are wholly or partly reconstructed.

Fig. VI: 2 (Rudner). A complete pot found in drift sand half-way along the bay near the beach between two midden groups. This is the first 'typical Strandloper pot' of Type C2 with a straight contracted neck, an overturned, tapered and incorporated rim (max. th. = 10 mm.) with a trimming groove. The rim opening is elliptical with the shorter diameter on the axis of the lugs. There is also a slight body-neck junction step, turning up slightly over the horizontally pierced, internally reinforced conical lugs. The channels are bent and finger-made. The base is conoid. The material varies between brown and black and has a coarse brown quartz sand admixture. Thickness = 7 mm. The pot is burnished red outside, black inside. Dimensions: H = 32.2 cm., D = 26.4-27.0 cm., R = 15.8-17.6 cm., N = 6.0-6.5 cm. Ratios: H/D = 1.21, D/R = 1.54, N/R = 0.38.

Fig. VI: 3 (Rudner). The upper part of a pot also of Type C2 found at the southern end of the bay on a midden associated with Wilton tools. It has a straight contracted neck with an overturned, tapered and incorporated rim (max. th. = 11 mm.), a slight trimming groove, a body-neck junction step and horizontally pierced, internally reinforced conical lugs. The channels are bent and finger-made, aperture diam. = 20-24 mm. The material is red to black with a coarse sand admixture. Thickness = 6-7 mm. There is a dark-red burnish outside and a mottled brown and black one inside. The channels are also burnished. The pot was built up in rings and there is a pronounced waist joint. Dimensions: D = 36 cm., R = 16 cm., N = 8.5 cm. Ratios: D/R = 2.25, N/R = 0.53. This is a larger version of the previous pot.

Fig. VII: 1 (Rudner). Found among the dunes on the southern side of the bay. A small reconstructed pot of Type C1 with a concave vertical neck, a plain tapered, somewhat everted, rim, horizontally pierced, internally reinforced conical lugs and a conoid base with a large reinforced nipple (max. th. = 20 mm.). The material is light brown or black with a coarse quartz sand admixture. Thickness = 6-8 mm. Neck thickness = 5 mm. The pot was built up in rings which are not very well incorporated. The pot is burnished red both outside and inside. Dimensions: H = 22.5 cm., D = 20 cm., R = 12 cm., N = 4 cm. Ratios: H/D = 1.12, D/R = 1.66, N/R = 0.33. A similar pot comes from Ysterfontein (fig. IX: 6).

Fig. VII: 2 (Rudner). From midden on the northern side of the bay. A bowl with a slightly inturned plain tapered rim, rather uneven. The base is thickened (max. th. = 12 mm.), probably globular. The material is black with a medium quartz sand admixture. Thickness = 8-9 mm. There is a black burnish outside and inside. Dimensions: D = 20 cm., R = 18 cm. Ratio: D/R = 1.11. Bowls of this type are rare among Strandloper pottery west of Agulhas, but an almost identical bowl comes from Bokbaai (fig. XII: 3). The Bushman bowls from around Port Elizabeth also have this shape (fig. XXVII: 5).

Fig. VII: 3 (Rudner). A partly reconstructed pot of Type C1 found midway along the bay and near Wilton sites. It has a straight vertical neck with a plain tapered rim, rather uneven. The base was probably conoid and the pot probably had lugs. The material is light grey or black with a coarse quartz admixture. Thickness = 6 mm. Both the outside and the inside have a red to black (base) burnish. Dimensions: H = 21 cm.(?), D = 17 cm., R = 10 cm., N = 4.5 cm. Ratios: D/R = 1.7, N/R = 0.45. This is a fairly common subtype on the south-western coast of the Cape found for example at Saldanha Schiereiland (fig. VIII: 6), Bokbaai (fig. XII: 4), Blaauwberg (fig. XIII: 5) and the Cape Flats (fig. XVII: 7), etc.

Fig. VII: 5 (Rudner). A partly reconstructed pot also of Type C1 found on the northern side of the bay. It is similar to the previous pot, i.e. the same subtype, with a straight vertical neck and a plain squared rim. The base was possibly ovoid and the pot probably had lugs. The material is brown with a black core and a medium quartz sand admixture. Thickness = 4-5 mm. The outside has a good red-brown burnish, the inside a light brown one. Dimensions: D = 23 cm., R = 9 cm., N = 4.0 cm. Ratios: D/R = 2.55, N/R = 0.44.

Fig. VII: 6 (Rudner). Found on top of dunes near the beach. The lower part of a spouted pot. It has a conical base with a flattened nipple (max. th. = 15 mm.). There are no signs of any lugs. The spout is 40 mm. long, its outer diam. = 35 mm., inner diam. = 20 mm. with a plain tapered rim. The material is black with a medium quartz admixture, but it is badly fired and breaks apart in flakes. Thickness = 5 mm. The outside has a red burnish. Dimension: D = 37.5 cm. It is difficult to compare this pot with other spouted pots as the neck is not present. The spout, however, is of the same type as one from Kleinsee (fig. V: 4) and it is possible that the pots belong to the same subtype. The lower part of the pot is also reminiscent of bases from Kleinsee (fig. IV: 1 and 3).

Fig. XXXI: 43 (Rudner). Pieces of a necked pot from middens on Morrison's Point. The sherds come from a short straight contracted neck with an overturned, rounded and incorporated rim which is very thick (max. th. = 17 mm.). The material is light brown with a black core and has a rich admixture of coarse quartz sand. Thickness = 7-8 mm. Dimension: R = 22 cm. This type of very thick rounded rim has also been found on Type C2 pots at Noordhoek (fig. XVI: 2) and Buffels Bay (fig. XVII: 4).

Fig. XXXI: 44 (Rudner). Morrison's Point. Pieces of an overturned, slightly squared and incorporated rim with a trimming groove (max. th. = 7 mm.). The material is light grey-brown with a medium quartz sand admixture. Thickness = 5 mm. The outside and inside have a brown burnish. Dimensions: D = 26 cm., R = 24 cm. Ratio: D/R = 1.08. This appears to be a bagshaped pot, possibly similar to the spouted and bagshaped pot from Kleinsee (fig. V: 3).

Fig. XXXIV: 13 (Rudner). From middens on the northern side of the bay. Sherds from a pot which has a base with a flattened nipple (max. th. = 10 mm.), possibly worn down. The material is black with a medium quartz

sand admixture. Thickness = 7 mm.

Other rims from this site are plain tapered or overturned and rounded, in one case not incorporated.

Reports: P. Bateman (1946) described midden sites between Hospital Point and the Saldanha Schiereiland.

33. Noordbaaikop Cave (17°56'E, 33°02'S)

District: Hopefield.

Site: A cave on the southern side of Noordbaaikop about 100 ft. above sea-level. There is a shell midden, mostly limpets, inside the cave and also outside on the slope below the cave, 500 m. from the sea and close to a pan. Visited 1952.

Associations: See Bateman (1946).

Pottery: Remains of 6 pots, none complete or reconstructed.

Fig. XXXI: 45 (Rudner). Two small pieces of a plain tapered rim, decorated with three horizontal rows of fine comb impressions. The material has a fine quartz sand admixture. There is a red burnish outside and inside the neck. Rim th. = 5 mm. This type of decoration has only been found at the Great Brak River (fig. XXXII: 79), but it is also related to the string decorations from Stompneus Point (fig. XXXI: 34), etc.

Fig. XXXIV: 14 (Rudner). Piece of a base, probably ovoid. The point is slightly flattened and reinforced (max. th. = 13 mm.). The material is black with some medium quartz sand admixture. Thickness = 6 mm. The base is built up with rings and is burnished black on the outside and inside.

From the midden slope outside the cave comes a small horizontally pierced, internally reinforced lug and also part of a pointed base (max. th. = 8 mm.), built up with rings.

34. Noordbaai (17°56'E, 33°02'S)

District: Hopefield.

Site: There are middens all along the bay on the steep sand slope and below. Visited 1951 and later.

Associations: Wilton and Sandy Bay industries. Several human skeletons have been found here.

Pottery: Remains of 3 pots, none complete or reconstructed.

Fig. XXXI: 46 (Rudner). Found on the midden. A piece of plain tapered and squared rim from a contracted neck. The material is light brown with a medium quartz sand admixture. Neck thickness = 9 mm. Dimension: R = 20 cm.

35. Witklip (17°59'E, 32°55'S)

District: Hopefield.

Site: Between Vredenburg and Saldanha Bay there is a large polished rock face about 8 km. from the sea. Along the sides of this rock are eroded middens, consisting of limpets and mussels. There are also a couple of small shelters under odd rocks.

Associations: Middle Stone Age and Later Stone Age artefacts. A human skeleton was excavated below the rock, now in SAM.

Pottery: (Rudner). Remains of 1 pot, including a piece of an overturned, rounded and incorporated rim.

37. Saldanha Bay (18°01'E, 33°01'S)

District: Hopefield.

Site: There are middens along the beach from Hoedjes Bay to Lynch Point, some just behind the beach, others up to 30 m. beyond it. Visited 1951.

Historical evidence: In the *Journal of Van Riebeeck* (1952) the Strandlopers in Saldanha Bay are often mentioned.

Associations: Later Stone Age artefacts.

Pottery: (Rudner). Remains of 5 pots, none complete or reconstructed. Two horizontally pierced, internally reinforced lugs were found.

38. Lynch Point (18°02'E, 33°03'S)

District: Hopefield.

Sites: On the northern side of the point is a dune area with middens, some at the beach, others behind the dunes. Visited 1951.

Associations: A Wilton industry containing engraved ostrich eggshell.

Pottery: Remains of 4 pots, 1 of them partly reconstructed.

Fig. VII: 4 (Rudner). A partly reconstructed pot, probably of Type C1. It has pressed-out bosses ($h = 6$ mm.) and a base which probably was ovoid. The material is black, rather badly fired, with a slight admixture of medium quartz sand. Thickness = 5–7 mm. It was built up with rings. The outside was burnished red while the inside is black. Dimension: $D = 19.8$ cm.

Fig. XXXIV: 15 (Rudner). A large spout found close to the previous pot. Its rim is plain and slightly tapered and squared. The material is grey-brown with a rich medium quartz sand admixture. The surface is very weathered. Dimensions: Spout outer diam. = 4.3 cm., inner diam. = 3.5 cm., inner diam. on the inside of the pot = 3.0 cm.

From the same site also come the nipped base of a large pot and a horizontally pierced, internally reinforced lug.

40. Die Kraal (18°02'E, 33°08'S)

District: Hopefield.

Site: There are small middens all along Kraal Bay, all overgrown; limpets. Visited 1962.

Associations: Later Stone Age.

Pottery: Pieces of 1 pot from Die Kraal and another complete pot marked Churchhaven.

Fig. VIII: 1 (SAM 5018). A complete pot marked Churchhaven, which was either found at Die Kraal next to Churchhaven or at Geelbek farther down the lagoon in 1909. It is tall and bagshaped, Type B2. It has a short straight contracted neck with an overturned, tapered and incorporated rim, which is

rather uneven. It has two horizontally pierced, internally reinforced lugs, shaped like flat-topped hills with straight channels, aperture diam. = 10 mm. The base is conical, not reinforced, max. th. = 10 mm. The material is brown with fine or no admixture and the surface is uneven. Thickness = 5–6 mm. It has a red to black burnish. Dimensions: $H = 32.5$ cm., $D = 22.0$ cm., $R = 16.0$ cm. Ratios: $H/D = 1.48$, $D/R = 1.37$. This pot is of an unusual shape for this area, being very similar to the Namaqua pottery from northern Namaqualand and southern South West Africa. It possibly belonged to the Namaquas, who occasionally visited the Cape at the time of Van Riebeeck.

41. Saldanha Schiereiland ($17^{\circ}59'E$, $33^{\circ}04'S$)

District: Hopefield.

Site: There is a large midden area among the dunes on top of the plateau, 150–200 ft. above sea-level, at the northern end of the peninsula, north-west of the Donkergat Whaling Station. Mostly limpets. Visited 1952 and later.

Associations: Sandy Bay tools have been found at one spot. Human skeletons have been found here. Part of a skeleton is at the whaling station.

Pottery: Remains of 15 pots, 1 wholly reconstructed and 6 partly.

Fig. VIII: 3 (Rudner). A partly reconstructed pot with an ovoid base and two pressed-out bosses, each decorated with two circular impressions (diam. = 8 mm.) simulating the openings of a horizontally pierced lug. This is the only imitation lug found. The base is not reinforced or thickened. The material is light brown with a dark grey core and a rich admixture of coarse quartz. Thickness = 6–7 mm. The pot has a red burnish on both sides. Dimension: $D = 18.3$ cm. This pot is similar to the one from Lynch Point (fig. VII: 4) and probably belongs to Type C1.

Fig. VIII: 4 (Rudner). The reconstructed upper half of a pot of Type C2 with straight contracted neck, an overturned, rounded and incorporated rim with a trimming groove and on the shoulder two horizontally pierced, internally reinforced lugs (max. th. = 28 mm.), and between them pressed-out small conical bosses (h. = 6 mm.), probably two between each pair of lugs. The material is brown with a black core and a medium quartz sand admixture. Thickness = 6.5 mm. The pot has a red burnish on both sides. Dimensions: $D = 20$ cm., $R = 13$ cm., $N = 3.5$ cm. Ratios: $D/R = 1.54$, $N/R = 0.27$. Lugs in combination with bosses are unusual but also occur at Bokbaai (fig. XII: 2, two pressed-out ridges between each pair of lugs), Blaauwberg (fig. XIII: 2, one pressed-out boss between each pair of lugs, another pot from this site has two pressed-out ridges between each pair of lugs) and Arniston (fig. XIX: 4, two pressed-out ridges between each pair of vertically pierced lugs). A pressed-out boss between each pair of lugs is also found on a pot with rooklip from Gordonias (Inland Report).

Fig. VIII: 5 (Rudner). The reconstructed upper half of a large pot of Type C2 with a straight concave neck and an overturned, rounded and incorporated rim with a trimming groove. There is also a body-neck junction step and two horizontally pierced, internally reinforced conical lugs (max. th. =

38 mm.). The material is grey-brown with a coarse quartz admixture. Thickness = 5 mm. There is a light red burnish on both sides. Dimensions: $R = 14.5-15.0$ cm., $N = 9.5$ cm. Ratio: $N/R = 0.63$. This is again one of the typical pots of Type C2 from this coast.

Fig. VIII: 6 (Rudner). The reconstructed pot of Type C1 has an ovoid base and a low concave contracted neck with a plain tapered rim, slightly uneven. No lugs or bosses were found, but may belong. The base is slightly thickened, max. th. = 10 mm. The material is brown with a grey core and a medium quartz sand admixture. Thickness = 6 mm. There is a dark red-brown burnish on the outside, a light brown one inside. Dimensions: $H = 22$ cm., $D = 21.4$ cm., $R = 13$ cm., $N = 3.0$ cm. Ratios: $H/D = 1.02$, $D/R = 1.65$, $N/R = 0.23$. For discussion see Danger Bay (fig. VII: 3).

Fig. XXXIV: 16 (Rudner). Among the bases is a small pointed base with the same thickness as the wall. Thickness = 5 mm. The material is light brown to grey with a rich admixture of medium quartz sand. There is a black burnish on the outside.

Another partly reconstructed pot is urn-shaped with horizontally pierced conical lugs with a straight channel. There are also two partly reconstructed bagshaped pots, which are rather crude. The one has a plain tapered rim and horizontally pierced, internally reinforced rounded lugs. The other one has an overturned, rounded and badly incorporated rim, very uneven, and horizontally pierced rounded lugs, which may be externally applied.

42. Jut Bay ($17^{\circ}59'E$, $33^{\circ}05'S$)

District: Hopefield.

Site: At the northern end of the bay are several middens below the Schier-eiland site. Visited 1951.

Associations: Later Stone Age.

Pottery: Remains of 1 pot, which has been reconstructed.

Fig. VIII: 2 (Rudner). The reconstructed pot of Type C1 has a conoid base (max. th. = 10 mm.) and a concave contracted neck with a plain squared rim. There is no decoration, and it is not known whether the pot had any lugs or bosses. The material is black with a coarse quartz sand admixture. Thickness = 7-8 mm. There is a black burnish on both sides. Dimensions: $H = 31$ cm., $D = 25$ cm., $R = 10$ cm., $N = 5.0$ cm. Ratios: $H/D = 1.24$, $D/R = 2.5$, $N/R = 0.50$. For discussion see Danger Bay (fig. VII: 3).

43. Vondeling Bay ($18^{\circ}00'E$, $33^{\circ}09'S$)

District: Hopefield.

Site: There are several large middens along the bay, of which those at the northern end have some pottery. Visited 1952 and 1964.

Associations: Wilton?

Pottery: (Rudner). Remains of 4 pots, none whole or reconstructed. Pieces of two necks with a plain squared rim and one neck with a plain tapered rim

decorated with horizontally grooved lines. There is also part of a pressed-out ridged boss.

44. Abrahamskraal ($18^{\circ}06'E$, $33^{\circ}14'S$)

District: Hopefield.

Site: There are odd middens among the dunes along the beach. Visited 1954.

Associations: Later Stone Age. Human remains have been found here.

Pottery: (Rudner). Remains of 2 pots, none complete or reconstructed. Piece of a concave, contracted neck with a plain squared rim and also piece of a pointed base.

D. SOUTH-WESTERN COAST

45. Ysterfontein ($18^{\circ}10'E$, $33^{\circ}20'S$)

District: Malmesbury.

Site: 2 km. north of Ysterfontein and at the southern end of a vast dune area is a large midden area mostly capping a ridge of consolidated dunes running parallel with the beach between the sea and a salt-pan. At the pan is Péringuey's Bloembosch (Wilton) site. Most of the artefacts were found at the southern end of the site, while the pottery was found on the high midden and its slope towards the sea. The midden consists of limpets and mussels. Visited 1951 and later.

Associations: On the workshop site was found a Wilton industry including engraved ostrich eggshell. Human skeletons have also been found here and some are at SAM.

Pottery: This is the richest pottery site found, with remains of 81 pots. Only 1 pot is complete, while 3 are wholly reconstructed, 7 almost completely and 8 partly.

Fig. IX: 1 (SAM 5991). The complete pot is bagshaped of Type B2 with a short concave contracted neck and an overturned, rounded and incorporated rim (max. th. = 10 mm.) with a trimming groove. The horizontally pierced, internally reinforced lugs are ridged with the slightly bent channels set unusually low. The base is ovoid. The material is grey with a medium quartz admixture. Thickness = 8 mm. On the outside the pot appears to have a dark-brown slip; probably the ochre was painted on thickly for the burnishing. Dimensions: H = 25.3 cm., D = 28.3 cm., R = 20.5 cm., N = 4.0 cm. Ratios: H/D = 0.90, D/R = 1.39, N/R = 0.20. Discussion: see Blaauwberg (fig. XIV: 1).

Fig. IX: 2 (Rudner). Found on the farthest midden slope. A bagshaped pot of Type B2 with a short straight contracted neck and an everted, overturned, rounded and incorporated rim. The lugs are horizontally pierced with a slight internal reinforcement. They are conical and the channels are straight (diam. = 12 mm.). The base is conoid and slightly nipped. The material is black with a medium sand admixture. Thickness = 5-6 mm. There is a dark

red burnish on the outside. Dimensions: $H = 19.2$ cm., $D = 16.5$ cm., $R = 12$ cm. Ratios: $H/D = 1.16$, $D/R = 1.37$. This is a borderline case which should perhaps rather belong to the same type, i.e. Type C1, as Blaauwberg (fig. XIV: 4), Rietvlei (fig. XX: 3), etc.

Fig. IX: 3 (Rudner). Found in the first beach hollow below the great midden. A small rather crude pot of Type C1 with a short straight vertical neck and a plain rounded rim, rather uneven. No lugs or bosses were found but may belong. The body-neck junction is carinated, which, apart from this pot, has only been found on a fragment from the Robberg Cave (fig. XXXII: 81), on a pot from Kromme Bay (fig. XXVI: 2) and on four pots around Port Elizabeth. The material is black with some medium quartz sand admixture. Thickness = 5 mm. The outside of the pot has a red burnish on the upper part and a black one on the lower part and the inside. Dimensions: $D = 16$ cm., $R = 10$ cm., $N = 2.0$ cm. Ratios: $D/R = 1.60$, $N/R = 0.20$. A carinated pot with vertically pierced lugs has also been found in Namaqualand (Inland Report).

Fig. IX: 4 (Rudner). Found on the last midden hill. A partly reconstructed pot of Type C2 with a short straight contracted neck and an overturned, rounded and incorporated rim (max. th. = 9 mm.) with an uneven trimming ridge. There is also an uneven wavy body-neck junction groove. The base is conoid, reinforced and slightly nipples (max. th. = 13 mm.). The material is buff to black with a medium quartz admixture. Thickness = 6–7 mm. There is a pronounced waist joint. The outer surface has a fine red and black mottled burnish, while the inside is fine brown and black mottled. Dimensions: $D = 30.0$ cm., $R = 20.0$ cm., $N = 4.5$ cm. $H =$ approx. 35 cm. Ratios: $D/R = 1.50$, $N/R = 0.23$. This is a rather crude variation of the typical Strandloper Pot (Type C2).

Fig. IX: 5 (Rudner). Found at the southern end of the midden near the sea. A pot of Type C2 which is a border case to the bagshaped type B2. It has a negligible short neck and an overturned, rounded and incorporated rim (max. th. = 7 mm.) with a trimming groove. The base was probably ovoid and the pot has horizontally pierced, internally reinforced conical lugs. The material varies in colour between brown and black and has a coarse quartz sand admixture. Thickness = 6 mm. It has a red burnish. Dimensions: $H =$ approx. 30 cm., $D = 27.3$ cm., $R = 16.5$ cm. Ratio: $D/R = 1.66$. It is similar to the bagshaped pot on fig. IX: 1.

Fig. IX: 6 (Rudner). Found farthest away on the dune ridge beyond the last midden. This is an almost completely reconstructed pot of Type C1 with a concave vertical neck, a plain squared rim and an ovoid, nipples base (max. th. = 10 mm.). There are no signs of any lugs or bosses, but they may have been present. The material is black, not very well fired, and has a coarse quartz sand admixture. Thickness = 6 mm. The outside and inside have a dark red burnish. Dimensions: $H = 21$ cm., $D = 20$ cm., $R = 10.5$ – 11.0 cm., $N = 4.5$ cm. Ratios: $H/D = 1.05$, $D/R = 1.81$, $N/R = 0.43$. This pot is very similar to one from Danger Bay, fig. VII: 1.

Fig. X: 1 (Rudner). Found on sea slope of large midden. A pot of Type C₁ with a short concave contracted neck decorated with grooved horizontal lines. The rim is plain, tapered and roughly squared. Instead of lugs the pot has two pressed-out horizontal ridged bosses (h. = 5 mm.), decorated above and below the ridge with short grooved vertical lines. These are the only pressed-out horizontal ridges found. The material is brown with a medium quartz sand admixture. Thickness = 5 mm. It has a red burnished outside and a light brown one inside. Dimensions: D = 30.0 cm., R = 9.0 cm., N = 2.5 cm. Ratios: D/R = 3.38, N/R = 0.28. This is an unusual type of pot, similar only to one from Kleinsee (fig. IV: 2) and one from Modderivier (fig. XI: 5).

Fig. X: 2 (Rudner). Found on top of the last midden. A spouted pot of Type D₁ with a short concave, contracted neck and a plain rounded rim. The base was probably ovoid. No lugs or bosses were found. The material is red-brown with a medium quartz sand admixture. Thickness = 6 mm. The outside has a red burnish. Dimensions: D = 22 cm., R = 12 cm., N = 4.0 cm. Spout diam. = 20 mm., length = 20 mm. Ratios: D/R = 1.83, N/R = 0.33. This type of spouted pot has also been found at Vanrhynsdorp (Inland Report), on the Cape south coast at Fish Bay (fig. XXI: 1) and Jeffreys Bay (fig. XXV: 1-3) and in the East London area at Kaysers Beach (fig. XXIX: 1-2).

Fig. X: 3 (Rudner). Found on midden. A partly reconstructed small pot with horizontally pierced, internally reinforced very flat lugs. The base was probably ovoid. The material is black outside, light brown inside with a medium quartz sand admixture. Thickness = 5-6 mm. The outside probably had a dark red burnish. Dimension: D = 12 cm. Such very small pots have also been found on the Cape Peninsula and at Sandy Point (fig. XIX: 1).

Fig. X: 4 (Rudner). Found at the end of the midden ridge. This pot of Type C₂ is also approaching the bagshaped Type B₂. It has a straight contracted neck with an overturned, rounded and incorporated rim (max. th. = 8 mm.), a body-neck junction step and horizontally pierced, internally reinforced conical lugs, rather low set. The channels are bent with fingernail marks. The base was probably ovoid. The material is light brown, partly with a dark core, and has a medium quartz sand admixture. Thickness = 6 mm. The pot has a light red burnish outside and a light brown one inside. Dimensions: H = approx. 25 cm., D = 30 cm., R = 20 cm., N = 5.5 cm. Ratios: D/R = 1.50, N/R = 0.28.

Fig. X: 5 (Rudner). Found on the sea slope of the large midden between its two highest points. The partly reconstructed pot is of Type C₁ and has a convex flared neck with a plain tapered rim. Instead of lugs it has a pair of oval finger impressions (max. depth = 5 mm.) on each side. The base was probably ovoid, possibly globular. The material is grey to light brown with a rich admixture of medium quartz sand. Thickness = 6 mm. The outside has a red burnish. Dimensions: D = 36 cm., R = 18.0 cm., N = 6.0 cm. Ratios: D/R = 2.00, N/R = 0.33. This pot is somewhat similar to another pot from the same site, fig. IX: 6. Similar shoulder impressions have only been found at Sandy Bay and Hout Bay on the Cape Peninsula. This type of decoration is

also known from Rhodesia (Goodall, 1946).

Fig. X: 6 (Rudner). Found in the most northern beach hollow. This is a small spouted pot of Type D₁ with a short neck and an overturned tapered (bevelled) and incorporated rim (max. th. = 7 mm.) with a trimming groove. The bevelled part of the rim is decorated with an incised, diagonal string pattern. The spout, which is broken, is decorated with two vertical rows of short, horizontal, grooved lines and around its base a circle of impressed drop marks. Just below the spout is a small pressed-out boss decorated with grooved horizontal lines and also surrounded by a circle of impressed drop marks. There are no signs of any lugs. The material is thin, light brown with a black core and a medium quartz admixture. Thickness = 4-5 mm. The outside has a dark red burnish, the inside a light brown one. Dimensions: D = 19 cm., R = 8 cm., N = 2.5 cm., spout diam. = 30 mm. Ratios: D/R = 2.35, N/R = 0.31. The rim of this pot is similar to that of the spouted pot from Britannia Point (fig. VI: 1) while the body is similar to the other spouted pot from Ysterfontein (fig. X: 2). A similar decorated boss was found at Modderivier (fig. XI: 3) but the combination of spout and boss has not been found anywhere else along the coast. A spouted pot from the Orange River in Gordonia has the combination, however, of string-decorated rim, spout and below it a decorated boss (Inland Report).

Fig. XXXI: 47 (Rudner). Found in a beach hollow. Part of a straight, contracted neck with an overturned, rounded (rolled) and incorporated rim with a deep trimming groove. The section of the rim is almost perfectly circular with a max. diam. = 12 mm. From the same pot comes a horizontally pierced, internally reinforced lug. The material is brown with a medium quartz sand admixture. Thickness = 5-6 mm. There is a red burnish on the outside. Dimension: R = 12 cm. This rim probably comes from a pot of Type C₂ similar to the ones from Ysterfontein (fig. IX: 1), Blaauwberg (fig. XIV: 3) and Noordhoek (fig. XVI: 3), which all have thick rolled rims.

Fig. XXXI: 48 (Rudner). Found low down on large midden sea slope. Part of a contracted neck with a plain tapered rim decorated on the outwards bevelled part with a diagonal string pattern, similar to one from Stompneus (fig. XXXI: 34). The material is brown with a medium quartz sand admixture. Thickness = 6 mm. There is a dark red burnish on the outside. Dimension: R = 8 cm.

Fig. XXXI: 49 (Rudner). Found on the first midden. Part of a straight contracted neck with an overturned, tapered and incorporated rim with a trimming groove and a slight trimming ridge. The material is black with a fine quartz sand admixture. Thickness = 5 mm. It has a light red burnish on both sides.

Fig. XXXI: 50 (Rudner). Found on top of midden. Part of a short straight contracted neck with a plain rounded rim and decorated with grooved horizontal lines. The material is black with a medium quartz sand admixture. Thickness = 5 mm. The outside has a dark red burnish. Dimensions: R = 8 cm., N = 2.5 cm. Ratio: N/R = 0.31. The neck is similar to another one

from Ysterfontein (fig. X: 1).

Fig. XXXIV: 17 (Rudner). Found on midden near the beach. This is the conical base of a pot, which might have been used as a cup as the edge appears to be rounded off. The actual point is not thickened. The material is black with some medium quartz sand admixture. Thickness = 6 mm. Dimensions: Rim diam. = 13.5-14.0 cm., height = 8.6 cm. Schofield (1948) has illustrated a bowl from Kleinsee, made by cutting down a larger vessel and with part of the circumference ground.

Fig. XXXIV: 18 (Rudner). Found in beach hollow. A conoid, not reinforced, base made of grey-brown material with a medium sand admixture. Thickness = 7 mm. Both outside and inside have a very fine mottled red and brown burnish.

Fig. XXXIV: 19 (Rudner). Found on midden. A tubular spout with an outside diam. = 24 mm., inside diam. = 16 mm., length = 16 mm. The material is black with a medium quartz admixture. Thickness = 5 mm. The outside has a red to dark brown burnish, the inside a black.

Fig. XXXIV: 20 (Rudner). Found in first beach hollow. A conical not reinforced base from a pot with horizontally pierced, internally reinforced lugs. The material is brown, partly with a black core and with a medium quartz sand admixture. Thickness = 5-7 mm. Dimension: D = 23.0 cm.

Fig. XXXIV: 21 (Rudner). Found on sea slope of midden. An ovoid base with a nipple (max. th. = 14 mm.). The material is dark grey with a medium to coarse quartz sand admixture. Thickness = 6 mm. Both sides have a black burnish, but the inside is rather uneven.

From the last midden come two small black pots both decorated on the shoulder with horizontal rows of impressed round dots (diam. = 2 mm.). The material is black with a fine quartz sand admixture. Thickness = 6 mm. The max. diam. (D) of both pots is about 15 cm. We do not know whether they had lugs and what the necks looked like, but they were probably made by the same potter.

46. Modderrivier (18°18'E, 33°29'S)

District: Malmesbury.

Site: On the northern side of the Modderrivier mouth is a dune area with a midden area nearest to the river. Visited 1951 and later.

Associations: Wilton and Sandy Bay industries. The farmer has found several human skulls here.

Pottery: Remains of 28 pots, none complete but 4 almost completely and 2 partly reconstructed.

Fig. XI: 1 (Rudner). A small bagshaped pot with a straight flared neck and horizontally pierced, internally reinforced lugs. The very uneven rim is plain tapered with a trimming groove and the neck is decorated with a check pattern of fine horizontal and almost vertical lines. This type of neck decoration has not been found anywhere else along the coast and demonstrates how the Strandloper potter sometimes broke from the tradition. The material is black

with some coarse quartz admixture. The material is badly fired with a crackled inside. Thickness = 7.5 mm. The pot is built up in rings. Both outside and inside have a red and black mottled burnish. Dimensions: $D = 14.2$ cm., $R = 12$ cm., $N = 4.0-6.0$ cm. Ratios: $D/R = 1.10$, $N/R = 0.33-0.50$. This is an example of a necked pot which has been classed as a bagshaped one because of its unusual neck.

Fig. XI: 2 (Rudner). The reconstructed upper part of a very small spouted pot with a concave vertical neck and a plain rounded rim both on neck and spout. On the shoulder opposite the spout is a pressed-out rounded conical boss ($h = 5$ mm.). The material is black with a medium quartz sand admixture. Thickness = 5 mm. Both sides have a black burnish. Dimensions: $D = 12$ cm., $R = 5$ cm., $N = 2$ cm., spout outer $d = 28$ mm., inner $d = 20$ mm., length = 10 mm. Ratios: $D/R = 2.40$, $N/R = 0.40$. This pot appears to be a very small variant of Type D 1.

Fig. XI: 3 (Rudner). The reconstructed lower part of a pot with a conical base, slightly thickened (max. th. = 8 mm.) and pressed-out bosses surrounded by two rings of small shallow circular dots. There is also a piece of plain tapered rim from the same pot which must have been of Type C1. The material is black with some medium quartz sand admixture. Thickness = 5-6 mm. The outside has a red burnish, the inside a black one. Dimensions: $D = 18.2$ cm., $R =$ approx. 12 cm. Ratio: $D/R =$ approx. 1.51. Bosses with similar decorations have been found at Ysterfontein (fig. X: 6) and also at Fish Hoek and Hermanus.

Fig. XI: 4 (Rudner). The upper half of a pot of Type C2 with a concave contracted neck and an overturned, rounded and incorporated rim with an uneven trimming groove. The neck is decorated with parallel, more or less horizontal lines. There are two horizontally pierced, internally reinforced and conical lugs (max. th. = 42 and 46 mm.) with bent channels, aperture diam. = 17 mm. The material is light brown with a coarse quartz sand admixture. The outside has a mottled black and light brown burnish, the inside a light brown one. Dimensions: $D = 28$ cm., $R = 14$ cm. $N = 7$ cm. Ratios: $D/R = 2.0$, $N/R = 0.50$. This decorated variation of Type C2 becomes more common farther east.

Fig. XI: 5 (Rudner). This partly reconstructed pot was probably more or less globular with a short straight vertical neck and a slight pressed-out nipple on the base (max. th. = 10 mm.). The rim is plain rounded and slightly squared. The neck is decorated with 4 grooved horizontal lines and from the body-neck junction groove five groups of 3-4 parallel grooved lines run vertically towards the waist. There were probably no lugs or bosses. The material is badly fired, especially the inside, which is crackling and breaking up in lumps and flakes. It is grey with a medium quartz sand admixture. Thickness = 5 mm. The outside has a mottled light brown and black burnish, while the inside is grey. Dimensions: $D = 30$ cm., $R = 6.8$ cm., $N = 2.5$ cm. Ratios: $D/R = 4.4$, $N/R = 0.37$. This pot is of Type C1 and has the relatively smallest opening found. It is unusual in shape and is only somewhat similar to one pot

from Ysterfontein (fig. X: 1) and one from Lambert's Bay (fig. V: 5). Shoulder decorations consisting of vertical lines have also been found at Goedgeloof, Kayser's Beach (fig. XXIX: 1-2) and Cove Rock (fig. XXX: 3).

Fig. XI: 6 (Rudner). Part of an almost bagshaped pot with a plain tapered and everted rim. The pot has horizontally pierced, internally reinforced lugs. The material is red with a medium quartz sand admixture. Thickness = 5 mm. There is a bright red burnish on both sides. Dimensions: D = 22 cm., R = 15 cm., N = 3.5 cm. Ratios: D/R = 1.46, N/R = 0.23.

Fig. XXXI: 51 (Rudner). Piece of a neck with an overturned, tapered and incorporated rim (max. th. = 7.5 cm.) with a trimming ridge. The outwards bevelled part of the rim is decorated with an impressed diagonal string pattern, as at Stompneus (fig. XXXI: 33), etc. The material is light brown with a medium quartz sand admixture. Thickness = 4.5 cm. There is a fine red to black burnish outside, red-brown inside. Dimension: R = 9 cm.

Fig. XXXI: 52 (Rudner). A piece of a contracted neck with an inwards overturned, tapered and badly incorporated rim (max. th. = 7.5 mm.). The material is black with a medium quartz sand admixture. Thickness = 4 mm. Dimension: R = 9 cm. This is the only inwards overturned rim found in the survey.

Fig. XXXI: 53 (Rudner). Piece of a concave contracted neck with a plain squared rim with a trimming groove. The material is brown with a black core and a rich medium quartz sand admixture. Thickness = 5-6 mm. The outside has a red burnish. Dimensions: D = 14 cm., R = 10 cm., N = 3 cm. Ratios: D/R = 1.40, N/R = 0.30.

Fig. XXXIV: 22 (Rudner). This appears to be a lip spout, but it is possibly a broken and worn tubular spout, outer d = 30 mm., inner d = 20 mm. The material is black with a medium quartz sand admixture. Thickness = 7 mm. There is a dark brown burnish on both sides. If this is a lip spout it is certainly very unusual as only one other possible lip spout has been found, at Port Nolloth (fig. XXXIV: 7).

Fig. XXXIV: 23 (Rudner). An ordinary tubular spout, outer d = 30 mm., inner d = 20 mm. It is very worn but the rim seems to be overturned, tapered and incorporated (max. th. = 5 mm.). The material is brown with a black core and a rich coarse quartz sand admixture. Thickness = 5 mm.

Fig. XXXIV: 24 (Rudner). An ovoid base with a pressed-out conical nipple (max. th. = 10 mm.). The material is black and badly fired on the inside which is crumbling. It has a coarse quartz sand admixture. Thickness = 5-7 mm. The outside has a light red-brown burnish. Dimension: D = 21 cm.

47. Die Grotto (18°19'E, 33°30'S)

District: Malmesbury.

Sites: Die Grotto—a small bay with a few middens, visited 1952. Jacobs Bay—a small bay with a midden at a house, not visited.

Associations: Die Grotto—Sandy Bay?, Jacobs Bay—Wilton?

Pottery: (Rudner). Die Grotto—Remains of 2 pots, none complete or

reconstructed. (SAM 6883) Jacobs Bay—Remains of 2 pots, none complete or reconstructed.

48. Bokbaai ($18^{\circ}21'E$, $33^{\circ}35'S$)

District: Malmesbury.

Sites: There is a large dune area south of Bokpunt. At the northern end of this dune area is a small midden area (Site 1). At the southern end of the dune area just north of the Buffels River mouth is a large midden area capping a high dune ridge (Site 3) and stretching also down to the river (Site 3B). At the mouth of the river is a small midden (Site 4). Visited 1952 and later. Description of site, see Mabbutt (1955).

Associations: Sites 1 and 3 Later Stone Age, Site 4 Wilton. (Rudner, 1955) Human remains have also been found here (Singer, 1955). An iron spear head was once found here.

Pottery: Remains of 25 pots, none complete but 3 almost completely reconstructed and three partly.

Fig. XII: 1 (Rudner). From Site 3 comes a bagshaped pot of Type B2 with a conical base (max. th. = 12 mm.), horizontally pierced, internally reinforced conical lugs and an overturned, rounded and incorporated rim (max. th. = 9 mm.) with a trimming groove. The material is black with a medium quartz sand admixture. Thickness = 6–7 mm. There is a red burnish outside, light brown inside. Dimensions: H = 22.5 cm., D = 19.5 cm., R = 14 cm. Ratios: H/D = 1.15, D/R = 1.39. This is a good example of a bag-shaped pot of Type B2 from west of Agulhas. It is very similar but smaller than the 'almost bagshaped' pot from Ysterfontein (fig. IX: 5).

Fig. XII: 2 (Rudner). From Site 3 comes a pot of Type C1 with a short straight vertical neck and a plain tapered rim. It has an ovoid base (max. th. = 11 mm.) and horizontally pierced, internally reinforced flattish lugs and between them two pairs of pressed-out vertically ridged bosses (h = 5 mm.). The material is light brown with a black core and a medium quartz sand admixture. Thickness = 6–7 mm. There is a red-brown burnish outside. Dimensions H = 22.0 cm., D = 21.0 cm., R = 10.5 cm., N = 4.0 cm. Ratios: H/D = 1.05, D/R = 2.0, N/R = 0.38. Pairs of pressed-out ridges have also been found at Blaauwberg and Arniston (fig. XIX: 4), see also Schiereiland (fig. VIII: 4).

Fig. XII: 3 (Rudner). From Site 3 comes a partly reconstructed bowl with a plain tapered and rounded rim. The material is unevenly worked, and is black with a coarse quartz sand admixture. Thickness = 7–9 mm. The outside is crudely smoothed, colour brown to black, while the inside is black. Dimensions: D = 21.0 cm., R = 18 cm. Ratio: D/R = 1.17. This bowl is very similar to one from Danger Bay (fig. VII: 2).

Fig. XII: 4 (Rudner). From Site 3 comes a pot of Type C1 with a short straight vertical neck and a plain tapered rim. No lugs or bosses were found but may belong. The base is conical with a slight nipple (max. th. = 10 mm.). The material is light red-brown with a medium quartz sand admixture. Thick-

ness = 7.5–8 mm. It was built up in rings, which are badly incorporated, especially on the inside. The inside is finely striated, showing that fingers or pebbles were not used but rather a shell. The outside is burnished mottled dark red and black, the inside red-brown. Dimensions: H = 23 cm., D = 19 cm., R = 12.5 cm., N = 4.5 cm. Ratios: H/D = 1.21, D/R = 1.52, N/R = 0.36. For discussion see Danger Bay (fig. VII: 3).

Fig. XII: 5 (Rudner). From Site 4 comes the lower part of a pot with a conical base, not reinforced, and horizontally pierced, internally reinforced rounded conical lugs (max. th. = 38 mm.). The material is light red-brown with a black core and a coarse brown sand admixture. Thickness = 5–6 mm. It was built up with rings. There was probably a red burnish on both sides. Dimension: D = 16 cm. This pot is somewhat similar to pots from Port Nolloth (fig. III: 1), Blaauwberg (fig. XIII: 2) and Rietvlei (fig. XX: 4), but these have the lugs higher up on the shoulders.

Fig. XII: 6 and fig. XXXI: 55 (Rudner). Site 3. The upper part of a pot of Type C2 with a concave vertical neck and a twice overturned, rounded and incorporated rim, each with an uneven trimming groove. The pot also has horizontally pierced, internally reinforced flat rounded lugs. The material is brown with a coarse quartz sand admixture. Thickness = 6.5 mm. The pot has a bright red burnish on both sides. Dimensions: D = 28 cm., R = 18 cm., N = 6.5 cm. Ratios: D/R = 1.56, N/R = 0.36. A twice overturned rim has only been found elsewhere at Goedgeloof on the south coast.

Fig. XXXI: 54 (Rudner). Site 3. Piece of a neck with an overturned, tapered and incorporated rim (max. th. = 5 mm.) with a trimming groove. The neck is decorated with shallow grooved horizontal lines. The material is brown with a black core and has a medium quartz sand admixture. Thickness = 5 mm. The inside and probably also the outside have a brown burnish.

Fig. XXXIV: 25 (Rudner). Site 3. The point of a conical base (max. th. = 11 mm.). The material is brown to black with a coarse quartz sand admixture. Thickness = 6–7 mm. The base has a red burnish outside and a light brown one inside.

49. Melkboschstrand (18°27'E, 33°44'S)

District: Cape.

Sites: There are several midden sites here, on both sides of and also inland from the village. Visited 1951 and later.

Associations: Later Stone Age material from all the sites. Human skeletons have also been found here.

Pottery: (SAM 6882 and Rudner). Parts of 8 pots, none whole or reconstructed. A piece of neck is decorated with grooved horizontal lines. There is also an ovoid base and a horizontally pierced, internally reinforced conical lug.

50. Blaauwbergstrand (18°29'E, 33°49'S)

District: Cape.

Site: Among the dunes 2 km. south of the village and about 800 m. from

the sea are odd small middens. Visited 1951 and later. They are now built over.

Associations: A few Later Stone Age flakes and also human remains have been found here.

Pottery: Remains of 21 pots, 3 of them complete and 7 reconstructed.

Fig. XIII: 1 (SAM 5343). A small complete but very worn pot of Type C1 with a short straight vertical neck, a plain rounded rim, horizontally pierced, internally reinforced rounded lugs with straight channels and an ovoid slightly nipples base (max. th. = 10 mm.). The neck is decorated with a horizontal row of short vertical incised lines. There are also vertical double rows of short vertical incised lines from the rim down almost to the waist and also along the lugs. The material is grey-brown with a coarse quartz sand admixture. Thickness = 7.5 mm. There is a black burnish on the outside. Dimensions: H = 18.2 cm., D = 16.3 cm., R = 8.0-8.4 cm., N = 3.5 cm. Ratios: H/D = 1.12, D/R = 2.0, N/R = 0.44. This type of decoration has not been found anywhere else and the only similar decoration comes from Oranjemund (fig. V: 2), Port Nolloth (fig. XXXI: 16, etc., and fig. XXXIII: 8), Vanputtensvlei (fig. XXXI: 25) and Quoin Point.

Fig. XIII: 2 (Rudner). A partly reconstructed pot with a conical base (max. th. = 10 mm.) and horizontally pierced, internally reinforced flat rounded lugs (max. th. = 30 mm.). Between the lugs on each side is a small pressed-out boss. The material is black with a coarse quartz admixture, possibly pounded. Thickness = 7 mm. It has a black burnish on both sides. Dimension: D = 18.4 cm. A similar type of pot, also with the lugs high on the shoulders, has been found at Port Nolloth (fig. III: 1) and at Rietvlei (fig. XX: 4). None of these has bosses, however. For bosses between the lugs see Saldanha Schiereiland (fig. VIII: 4).

Fig. XIII: 3 (SAM 5347 Dale, 1891). A complete pot of Type C1 with a concave vertical neck, a plain squared rim, two pressed-out ridged bosses (h = 10 mm.) and an ovoid base (max. th. = 10 mm.). The pot and its opening are elliptical in the horizontal section with the longer axis through the bosses. A small irregular hole on the base was covered with a small limpet (*Patella* sp.) glued with black cement when found. The material is grey-brown and has a coarse quartz sand admixture. Thickness = 5 mm. There is a red burnish on the outside. Dimensions: H = 37.0 cm., D = 28.3-29.6 cm., R = 10.7-11.7 cm., N = 5 cm. Ratios: H/D = 1.25-1.31, D/R = 2.53-2.65, N/R = 0.43-0.47. This is an unusual shape, only slightly reminiscent of the spouted pot from Britannia Point (fig. VI: 1). The elliptical section is mostly found on spouted pots, but an elliptical rim was also found at Danger Bay (fig. VI: 2). For ridged bosses see Bokbaai (fig. XII: 2).

Fig. XIII: 4 (Rudner). A partly reconstructed pot of Type C1 with a contracted neck, a plain tapered rim, horizontally pierced, internally reinforced lugs and a conical base (max. th. = 7 mm.). The material is light brown with a coarse quartz sand admixture. Thickness = 5 mm. There is a red burnish on the outside. Dimensions: H = approx. 29 cm., D = 24 cm.,

R = 12 cm. Ratios: H/R = approx. 1.21, D/R = 2.0. Discussion: See Bokbaai (fig. XII: 4).

Fig. XIII: 5 (Rudner). A partly reconstructed pot of Type C₁ with a straight vertical neck, a plain tapered rim and horizontally pierced, internally reinforced lugs, one of them conical the other flat rounded (max. th. = 38 and 40 mm.). The section is slightly elliptical. The material is brown in the upper part, black in the lower and has a medium quartz sand admixture. Thickness = 6–7 mm. It has a red burnish on both sides. The pot was built up with rings. Dimensions: D = 27–29 cm., R = 16 cm., N = 6.5 cm. Ratios: D/R = 1.75, N/R = 0.41. Discussion: See Bokbaai (fig. XII: 4).

Fig. XIV: 1 (SAM 1634 Jardine, 1913). A complete pot of Type C₂ with a short concave vertical neck and overturned, rounded and incorporated rim with a slight trimming ridge (max. th. = 12 mm.). It has horizontally pierced, internally reinforced rounded lugs and an ovoid base (max. th. = 18 mm.). The material has a coarse quartz sand admixture and there is a dark brown burnish on the outside. Dimensions: H = 29.5 cm., D = 27.6 cm., R = 16.2–16.5 cm., N = 4 cm. Ratios: H/D = 1.07, D/R = 1.68, N/R = 0.25. This variation of Type C₂ has also been found at Ysterfontein (fig. IX: 1 and 5), Bokbaai (fig. XII: 1), Noordhoek (fig. XVI: 3), Buffels Bay (fig. XVII: 4) and perhaps Matjes River (fig. XXIII: 3). It seems to be a shape typical for the south-western coast and the Cape Peninsula, if we exclude the somewhat similar pot from Matjes River.

Fig. XIV: 2 (Rudner). The reconstructed upper part of a pot of Type C₂ with a concave contracted neck with body-neck junction step, an overturned, rounded, incorporated and everted rim (max. th. = 10 mm.) with a trimming groove and horizontally pierced, internally reinforced conical lugs (max. th. = 38 mm.). The material is brown to black with a very coarse quartz sand admixture. Thickness = 6 mm. The pot is built up in rings and has a red burnish. Dimensions: D = 31.0 cm., R = 16.0 cm., N = 9.0 cm. Ratios: D/R = 1.85, N/R = 0.56. This is the 'typical' Strandloper variation of Type C₂ found from Danger Bay (fig. VI: 2–3) to the Port Elizabeth area (fig. XXVII: 3 and 7) and possibly farther.

Fig. XIV: 3 (Rudner). A partly reconstructed pot which is a border case between Types B₂ and C₂. It has a concave vertical neck, an overturned, rounded and incorporated heavy rim (max. th. = 14 mm.) with a trimming groove and an elliptical opening. It also has horizontally pierced, internally reinforced rounded lugs (max. th. = 40 mm.) and a reinforced ovoid base (max. th. = 14 mm.). The material is light brown with a black core and a coarse quartz sand admixture. Thickness = 7 mm. Dimensions: D = 27 cm., R = 18–20 cm., N = 18 cm. Ratios: D/R = 1.35–1.50, N/R = 0.90.

Fig. XIV: 4 (Rudner). A partly reconstructed pot of Type C₁ with a very short contracted neck and a plain rounded and everted rim. The lugs are horizontally pierced, internally reinforced (max. th. = 19 mm.) with a flat rounded bridge and a straight channel. The material is purplish red with a coarse quartz sand admixture. Thickness = 4.5 mm. The base was probably

conical. The pot was built up in rings and has a red burnish on both sides. Dimensions: $D = 20$ cm., $R = 12$ cm., $N = 1$ cm. Ratios: $D/R = 1.66$. $N/R = 0.08$. The same variation of Type C1 with highly placed lugs is also found at Port Nolloth (fig. III: 1), Ysterfontein (fig. IX: 2), Blaauwberg (fig. XIII: 2) and especially Rietvlei (fig. XX: 2-4).

Fig. XXXI: 56 (Rudner). Pieces from a large pot with a straight contracted neck and an overturned, rounded and incorporated rim (max. th. = 11 mm.) with a pronounced trimming groove. There are also sherds of a probably conoid base with a rounded point and no thickening. The material is light brown to bright red with a black core and a very coarse quartz sand admixture. Thickness = 5 mm. There is a red burnish on both sides. Dimensions: $R = 20$ cm., $N = 8$ cm. Ratio: $N/R = 0.40$.

Fig. XXXI: 57 (Rudner). A piece of a concave contracted neck with a plain tapered, rounded and half overturned rim with a trimming groove. Probably from the same pot comes a horizontally pierced, internally reinforced rounded lug. The material is brown with a black core and has a coarse quartz admixture. Thickness = 5 mm. There is a red burnish on both sides. Dimensions: $R = 14$ cm., $N = 9$ cm. Ratio: $N/R = 0.64$. This type of tapered rim with the lip half or completely overturned is more common in the east, e.g. at Jeffreys Bay (fig. XXV: 5), but it does also occur at Hout Bay (fig. XXXII: 62) and Hangklip (fig. XVIII: 3).

From Blaauwberg also comes a pot of Type C1 with a straight vertical neck, plain tapered rim and horizontally pierced, internally reinforced lugs with two pairs of pressed-out vertical ridges ($h = 2-3$ mm.) between them. Such ridged bosses have already been described from Bokbaai (fig. XII: 2).

Reports: In 1922, A. D. Divine inspected Strandloper middens at Blaauwberg and wrote to the SAM about them. Laidler (1929) also mentions the Blaauwberg area.

E. CAPE PENINSULA

51. Cape Town ($18^{\circ}25'E$, $33^{\circ}55'S$)

District: Cape Town.

Sites: There used to be a large dune area stretching from Green Point to the bottom of Adderley Street, where there was a river mouth. There were numerous middens in this area, but they have all been destroyed. There were also large middens all along Paarden Eiland to Rietvlei. These have also been removed.

Historical evidence: When the Dutch settled in Table Bay in 1652 they found Strandlopers there, referred to as Goringhaikona (Van Riebeeck, 1952), but we do not know exactly where these people had their encampments. Van Riebeeck also reported that the pastoral Hottentots, the Saldanhars or Kochoquas, camped at the Salt River or at the Rietvlei.

Associations: Later Stone Age. Human skeletons have also been found here.

Pottery: Remains of 2 pots, 1 of them complete.

Fig. XV: 1. The complete pot is only known from Péringuey's report in *Ann. S. Afr. Mus.*, 1911, p. 132. If the scale of the photo is true the pot is very small. It has a globular base, no lugs and a concave vertical neck decorated with horizontal, probably grooved lines. According to the report the pot is 'very coarsely made and indifferently baked'. Dimensions (measured from photo): H = 10 cm., D = 12 cm., R = 7 cm., N = 2 cm. Ratios: H/D = 0.77, D/R = 1.71, N/R = 0.29. This is the only pot of Type C1 with such a small H/D ratio. This is not a typical Strandloper vessel. According to Péringuey it was found in 1910 'at great depth in the main street (Adderley St.) of Cape Town, close to the place where the stream of fresh water from which vessels in the early days replenished their stores, and not far from the sand dunes which at that time extended to that point'.

52. Llandudno (18°20'E, 34°00'S)

District: Cape.

Site: There are middens and small caves with limpet middens on Logies Rock, a peninsula just north of Llandudno. One of these caves was excavated by Rudner in 1954-5 (Rudner, 1956).

Associations: Later Stone Age, see report.

Pottery: Remains of 11 pots, none complete but 1 partly reconstructed.

Fig. XV: 2 (SAM 5352). A partly reconstructed pot of Type C1 with a concave contracted neck, a plain tapered rim and a pair of pressed-out conical bosses (h = 5 mm.). The material is black with a medium to coarse quartz admixture. Thicknesses = 4.5 mm. There is a red burnish on the outside. Dimensions: D = 27 cm., R = 15 cm., N = 4.5 cm. Ratios: D/R = 1.80, N/R = 0.30. This pot looks somewhat bagshaped, the only similar vessel is the large pot from Kleinsee (fig. IV: 3).

Fig. XXXIII: 9 (Rudner). A piece of pottery, probably from the shoulder, with two applied vertically ridged bosses (h = 4 mm.). The material is black with some coarse sand admixture. Thickness = 5-6 mm. The outside has a red burnish. Applied ridged bosses have also been found at Port Elizabeth, Port Alfred (fig. XXXIII: 16-17) and at Mapungubwe (Fouché, 1937; fig. XXIX: 5).

There are also five rims, two of them plain tapered, one plain squared and two overturned, rounded and incorporated. Two pieces of neck are decorated, one with horizontal rows of impressed, very small prick marks, the other with grooved vertical and horizontal lines.

53. Sandy Bay (18°20'E, 34°01'S)

District: Cape.

Sites: There are middens at the north-western end of a sand dune area stretching from Hout Bay to Sandy Bay. There is a high midden of limpets at the southern end of the bay where a human skeleton was once found, while there is a flat limpet midden at the northern end. Visited 1950 and later.

Associations: Sandy Bay industry (Rudner, 1954). Human remains

(Johnson, 1951).

Pottery: Remains of 7 pots, none of them complete or reconstructed.

Fig. XXXIV: 26 (SAM 4591). A small conical base, only slightly thickened (max. th. = 8 mm.). The material is red-brown with a medium to coarse quartz sand admixture. Thickness = 6 mm. There is a red burnish on both sides.

(SAM 6450 and Rudner). There are also remains of a necked pot decorated with an incised body-neck junction groove and parallel, grooved vertical, tapering lines. On the shoulder is an oval or fingertip impression. This type of decoration has also been found at Hout Bay and Ysterfontein. Another piece of neck is decorated with grooved diagonal lines. Of three rims two are overturned and tapered while one is plain and tapered.

54. Hout Bay (18°21'E, 34°02'S)

District: Cape.

Sites: In the sand-dune area between Hout Bay and the neck to Sandy Bay are several small midden sites. Visited 1950 and later.

Associations: Wilton and Sandy Bay industries (Rudner, 1954). Human remains have also been found here.

Pottery: Remains of 34 pots, none complete but a few partly reconstructed.

Fig. XXXII: 58 (Rudner). Site 1 on the north-eastern side of the dune area just below the neck. Sherds of a pot, probably of Type C2, with a straight contracted neck and an overturned, rounded and incorporated rim (max. th. = 6 mm.) with a trimming groove. The neck is decorated with grooved diagonal lines terminating at the body-neck junction groove. The pot has horizontally pierced, internally reinforced flat lugs. Between the lugs were at least one, probably two, large oval impressions. The material is light brown with a thin black core and a medium quartz sand admixture. Thickness = 6 mm. It has a fine red burnish on both sides. Dimensions: R = 14 cm., N = 6.5 cm. Ratio: N/R = 0.46. At Sandy Bay and Hout Bay we meet for the first time a type of neck decoration consisting of diagonal lines which will be common to the east as far as East London. The impressed shoulder decoration (finger imprint) is unusual and only occurs at Hout Bay, Sandy Bay and Ysterfontein (fig. X: 5).

Fig. XXXII: 59 (Rudner). Site 1. A piece of neck with a plain tapered rim and decorated with obliquely incised diagonal lines, the only time this technique was found in the survey. The pot has horizontally pierced, internally reinforced lugs. The material is light grey-brown with a coarse quartz sand admixture. Thickness = 6 mm. The outside has a red burnish, the inside a light brown one. Dimension: R = 12 cm.

Fig. XXXII: 60 (Rudner). Site 2 just south of Site 1. A worn Dutch clay pipe was also found on this midden. Pieces of a short-necked pot with overturned, tapered and incorporated rim (max. th. = 6.5 mm.) with a trimming ridge. The material is black with a very coarse quartz sand admixture. Thickness = 6.5 mm. There was probably a black burnish on both sides. Dimension: R = 20 cm. This rim is similar to one from Ysterfontein (fig. XXXI: 49).

Fig. XXXII: 61 (Rudner). Site 4, a midden next to a small watercourse on the western side of the dune area, where Wilton tools were found. Sherds from a pot of Type C2 with a concave contracted neck with an overturned, rounded and incorporated rim (max. th. = 5 mm.) and an uneven trimming groove. The body-neck junction is marked by a row of impressed drop marks. The pot has horizontally pierced, internally reinforced lugs. The material is brown with a black core and a medium quartz sand admixture. Thickness = 5.5 mm. Both sides have a red burnish. Dimensions: R = 11 cm., N = 4.5 cm. Ratio: N/R = 0.41. A body-neck junction row of impressed dots in combination with grooved lines on the neck is common to the east, e.g. at Hermanus (fig. XVIII: 4), but it has only been found alone at Witsands Cave, at Hawston, at Robberg Cave (fig. XXXII: 80) and at Port Alfred.

Fig. XXXII: 62 (SAM 4777). A piece of straight contracted neck, probably from a Type C2 pot, with an overturned, tapered and incorporated rim with a trimming groove. The neck is decorated with grooved diagonal lines finished at the body-neck junction groove. The material is brown with a black core and a slight admixture of coarse quartz sand. Thickness = 5 mm. There is a dark brown burnish on both sides. Dimensions: R = 14 cm., N = 5.0 cm. Ratio: N/R = 0.36. Discussion: See fig. XXXII: 58.

Fig. XXXII: 63 (SAM 169). A piece of straight vertical neck from a necked or bagshaped pot with a plain tapered rim. The neck is decorated with an applied horizontal band (h = 2 mm.). The material is black and well-fired without any admixture and looks foreign. Both sides have a black burnish. This and a neck from Kromme Bay (fig. XXXII: 84) have the only examples of applied neck bands found in the survey.

Fig. XXXIII: 10 (Rudner). Site 8, a large midden on the western side of the dune area, north of Site 4 and opposite Sites 1-2. This is a find place for the Sandy Bay industry. Sherds of a pot probably of Type C2 with a straight contracted neck and an overturned rounded and incorporated rim (max. th. = 6 mm.). The pot has horizontally pierced, internally reinforced rounded and up-tilted lugs (max. th. = 35 mm.) and a rounded carinated neck-body junction. The lug channel is slightly bent, aperture d = 10 mm. The material is red-brown with a dark grey core and a coarse quartz sand admixture. Thickness = 6 mm. There is a red burnish on both sides. This is hardly a true carination found only at Ysterfontein, Kromme Bay, Port Elizabeth and the Zwartkop River.

55. Noordhoek (18°22'E, 34°06'S)

District: Cape.

Sites: In the vast sand-dune area between Noordhoek and Kommetjie are several shell middens and also earlier, Middle Stone Age, sites. Visited 1951 and later.

Associations: Sites 2 and 3 Wilton and Sandy Bay industries. Sites 4 and 8 have Later Stone Age material. Human remains have been found on Site 8.

Pottery: Remains of 26 pots, none whole but 3 partly reconstructed. The pottery was mainly found on Sites 4 and 8.

Fig. XVI: 1 (Rudner). Site 5 among the dunes near the sea. The reconstructed upper part of a pot of Type C2 with a straight contracted neck, a plain rounded and everted rim and a body-neck junction step. The material is light brown with a grey core and a medium quartz sand admixture. Thickness = 6.5 mm. There is a mottled red and black burnish outside, a plain red one inside. Dimensions: D = 25 cm., R = 16 cm., N = 5.0-5.5 cm. Ratios: D/R = 1.56, N/R = 0.31. The pot probably had horizontally pierced, internally reinforced lugs. It is unusual for this type to have a plain rim.

Fig. XVI: 2 (Rudner). Site 4 among dunes between a pan and the sea. Very worn sherds of a large pot of Type C2 with a straight contracted neck, an overturned, rounded, incorporated and slightly everted rim (max. th. = 13 mm.) and a body-neck junction step. The base is conoid and slightly thickened (max. th. = 11 mm.). The material is black with a rich admixture of coarse quartz sand. Thickness = 7 mm. It was built up in rings and has a red burnish on the outside. Dimensions: D = 34 cm., R = 18.5 cm., N = 8.0 cm. Ratios: D/R = 1.84, N/R = 0.43. Discussion: See Blaauwberg (fig. XIV: 2).

Fig. XVI: 3 (Rudner). Site 5. The reconstructed upper part of a large pot of Type C2 with a short concave contracted neck, an overturned, rounded and incorporated rim (max. th. = 15 mm.) with a pronounced trimming groove. The pot has horizontally pierced, internally reinforced conical lugs with bent channels. Aperture diameter = 16 and 18 mm., lug max. th. = 45 mm. The material is grey with a rich admixture of medium quartz sand. Thickness = 7.5 mm. The pot is built up with rather badly incorporated rings and has a slight red burnish on the outside. Dimensions: D = 35 cm., R = 16 cm., N = 3.5 cm. Ratios: D/R = 1.50, N/R = 0.22. Discussion: See Blaauwberg (fig. XIV: 1).

Fig. XXXII: 64 (Rudner). Site 8, a midden near the pan. Piece of a concave vertical neck with a plain, tapered and everted rim with a slight trimming groove. There is also a body-neck junction step. The material is black with a rich admixture of medium to coarse quartz sand. Thickness = 5 mm. Neck max. th. = 7 mm. There is a waist joint. The outside has a slight brown burnish. Dimensions: D = 24 cm., R = 16 cm., N = 3.5 cm. Ratios: D/R = 1.50, N/R = 0.22.

Fig. XXXII: 65 (SAM). Piece of straight contracted neck with an overturned, rounded and incorporated rim. The neck is decorated with grooved horizontal lines and at the body-neck junction probably short grooved vertical lines. The material is brown with a medium quartz admixture. Thickness = 6-7 mm. There is a red burnish on both sides. Dimension: R = 16 cm. This combination of grooved horizontal lines on the neck and grooved vertical or diagonal lines at the body-neck junction has only been found in the Port Alfred area (fig. XXVIII: 1) and possibly at Port Nolloth.

56. Kommetjie (18°20'E, 34°08'S)

District: Cape.

Site: There are middens along the beach north of Kommetjie to the outlet of Wilde Vogel Vlei at Klein Slangkop. Visited 1951.

Associations: Crude midden tools. Human remains have also been found here. Laidler (1935) reported that 'At Kommetjie the shell mounds have been much disturbed and on the surface show Oriental china, European bottle glass, Wilton implements, Middle Stone Age points and Hottentot pottery'.

Pottery: Remains of 12 pots, none whole but 1 almost completely reconstructed.

Fig. XV: 3 (F. Taylor). The reconstructed pot of Type C2 has a conoid reinforced base (max. th. = 13 mm.), horizontally pierced, internally reinforced round conical lugs (max. th. = 50 mm.) and a concave contracted neck with an overturned, rounded and incorporated rim (max. th. = 17 mm.) with a trimming groove and also a body-neck junction step. The material is red and well-fired with a grey core and a medium quartz sand admixture. Thickness = 7-9 mm. The pot has a bright red burnish. Dimensions: H = 38 cm., D = 28.5 cm., R = 18.5 cm., N = 8.0-11.0 cm. Ratios: H/D = 1.34, D/R = 1.55, N/R = 0.43-0.59. A 'typical Strandloper pot'; see Danger Bay (fig. VI: 2-3).

From the same site comes a neck-piece decorated with grooved shallow horizontal lines finished off at the body-neck junction with a row of impressed dots, as, e.g., at Hermanus (fig. XVIII: 4). Another neck-piece is decorated with grooved diagonal lines.

Reports. Apart from Laidler (1935) these middens have also been mentioned by P. D. Martin (1872).

57. Witsands (18°20'E, 34°10'S)

District: Cape.

Site: There are shell middens on the north-western side of Sandkop but also between Sandkop and the road. Visited 1951.

Associations: Later Stone Age.

Pottery: Remains of 8 pots, none whole or reconstructed (SAM 7174 and Rudner). Pieces of two straight contracted necks, one with a plain rounded rim, the other with a plain tapered rim, which might be a broken overturned rim.

58. Witsands Cave (18°21'E, 34°11'S)

District: Cape.

Site: There is a cave with a shell midden between Witsands and Scarborough in the krans above the beach. This cave was excavated by Drury of the SAM in 1925. Visited 1952.

Associations: Later Stone Age with many bone tools.

Pottery: Remains of 7 pots, none whole but 1 partly reconstructed (SAM 4583, 4748, 5479 and Rudner). The partly reconstructed pot (SAM 4583)

from the excavation is bagshaped with a plain rounded rim. The material is brown with a medium quartz sand admixture. Thickness = 5 mm. There is a waist joint and also a red-brown burnish on both sides. Dimensions: D = 12 cm., R = 10 cm., N = 4.0 cm. Ratios: D/R = 1.20, N/R = 0.40. Another piece of neck with a plain rounded rim is decorated along the body-neck junction with a row of obliquely impressed drop marks; see, e.g., Mossel Bay (fig. XXII: 6-7).

Report: Drury (1925 SAM corr.) and Drennan (1931) have described the cave and finds.

59. Schuster's Bay (18°22'E, 34°12'S)

District: Cape.

Site: At Scarborough there are middens on the beach and on the southern side of the river mouth. Farther south around the point there are a couple of small shelters with middens. Visited 1951.

Associations: The beach midden has crude midden tools.

Pottery: (Rudner). Remains of 4 pots, none whole or reconstructed.

60. Kromrivier (18°23'E, 34°14'S)

District: Cape.

Site: There are shell middens on the northern side of the small lagoon formed by the river mouth about 400 m. from the sea. Visited 1951.

Associations: Wilton?

Pottery: (Rudner). Remains of 1 pot, only a few sherds.

61. Olifantsbosch (18°23'E, 34°15'S)

District: Cape.

Site: The old farmhouse is situated on an overgrown midden at the beach. Visited 1952.

Associations: Crude midden tools.

Pottery: (Rudner). Remains of 2 pots, only a few sherds.

62. Platboom (18°26'E, 34°20'S)

District: Cape.

Site: From the river mouth just east of Platboom to Blaauwberg, about 20 km. to the north, are several flat middens along the beach. Visited 1952.

Associations: Wilton?

Pottery: (Rudner). Remains of 2 pots, only a few sherds.

63. Cape Point (18°29'E, 34°21'S)

District: Cape.

Site: There is a midden on the Atlantic side. Visited 1952. Described by Mabbutt (1954b).

Associations: Not known.

Pottery: Remains of 2 pots, none whole or reconstructed (SAM 5476 and Rudner). There is a pointed base (max. th. = 12 mm.) of grey to black material

with a medium quartz sand admixture. Thickness = 7–8 mm. There is a brown to black burnish on both sides.

Reports: Middens and caves at Cape Point have been mentioned in reports by, e.g., Martin (1872) and Comrie (1874). The latter describes the pottery as of coarse loam with grains of sand and granite. The mouth is wide and the diameter 12–14 inches.

64. Buffels Bay (18°28'E, 34°19'S)

District: Cape.

Sites: There are several midden sites in the small sand-dune area along the Buffels River. Site 1 is a small midden on the southern side of the mouth, Site 2 are large middens north of the mouth, while Sites 3–7 are along the river to the top of the sandy valley, which is now overgrown. Visited 1951 and later.

Associations: Mostly crude midden flakes.

Pottery: Remains of 25 pots, none whole but 3 partly reconstructed.

Fig. XVII: 4 (Rudner). Site 6. A partly reconstructed large heavy pot of Type C2 with a concave contracted neck and an overturned, rounded and incorporated rim (max. th. = 15 mm.). The pot has horizontally pierced, internally reinforced lugs (max. th. = 48 and 52 mm.) with ridged bridges and bent channels, aperture diam. = 25 mm. The base was probably ovoid and reinforced (max. th. = more than 15 mm.). The material is light red-brown and hard-fired with a rich admixture of coarse quartz. Thickness = 9–11 mm. There was a bright red burnish on both sides. Dimensions: D = 32 cm., R = 20 cm., N = 7.5 cm. Ratios: D/R = 1.60, N/R = 0.38. This is the largest and heaviest pot of this type found; see also Blaauwberg (fig. XIV: 1).

Fig. XVII: 5 (Rudner). Site 6. Another partly reconstructed pot is small, very thin-walled and bagshaped. It has a straight almost vertical neck and a plain, tapered and everted rim and also a body-neck junction groove. It has horizontally pierced, internally reinforced lugs (max. th. = 25 mm.). The material is black with a medium quartz sand admixture and is very worn. Thickness = 3.5 mm. Dimensions: D = 14 cm., R = 12 cm., N = 4.0 cm. Ratios: D/R = 1.16, N/R = 0.33. This type of small necked and bagshaped pot has, apart from a similar one from the same site (fig. XVII: 6), only been found at Sea View (fig. XXVII: 2) and Kleinemonde (fig. XXVIII: 5).

Fig. XVII: 6 (Rudner). Sites 4 and 5. Part of a small bagshaped pot with a straight, almost vertical neck, a plain rounded rim and horizontally pierced, probably externally applied lugs. The material is red-brown with a black core and a medium quartz sand admixture. Thickness = 5.5 mm. There is a red burnish on both sides. Dimensions: D = 10 cm., R = 8.5 cm., N = 4.5 cm. Ratios: D/R = 1.18, N/R = 0.53. Discussion: See previous pot.

Of the pots from this site, 11 are necked while 2 are bagshaped and 1 is spouted. Of the necks, 2 are straight vertical, 4 straight contracted and 4 concave contracted. Only 1 neck is decorated with grooved horizontal lines and another pot has a body-neck junction groove. Five different rim types are represented, but plain tapered ones are most common.

65. Smitswinkel Bay Cave (18°28'E, 34°16'S)

District: Cape.

Site: There is a cave with a shell midden above the bay. It was excavated by Petty. Not visited.

Associations: Later Stone Age.

Pottery: (SAM 1752). A few sherds from 1 pot.

66. Miller's Point (18°28'E, 34°14'S)

District: Cape.

Site: There is a large midden on the point which is overgrown. Visited 1951 and later.

Associations: Crude midden flakes.

Pottery: (Rudner). Remains of 3 pots, all in small sherds.

Report: This midden was mentioned by Martin (1872).

67. Simonstown (18°27'E, 34°12'S)

District: Cape.

Site: There are middens on the southern side of the bay, now part of the Dockyard. They were excavated by H. Gracie (1946). Not visited.

Historical evidence: European settlement here from 1742.

Associations: Wilton.

Pottery: Remains of 3 pots, none whole but 1 partly reconstructed.

Fig. XVII: 2 (SAM 5268). The partly reconstructed pot is of Type C2 and has a straight contracted neck with an overturned, rounded and incorporated rim with a trimming groove. There is also a body-neck junction step. The base is conoid (max. th. = 9 mm.). The pot has horizontally pierced, internally reinforced lugs, which were not found, however. The material is sooty black with an admixture of medium to coarse quartz sand. Thickness = 6-7 mm. The pot is built up in rings. It has a brown burnish on the outside. Dimensions: D = 26 cm., R = 13 cm. Ratio: D/R = 2.0. Discussion: See Danger Bay (fig. VI: 2-3).

Reports: Laidler (1929) mentions pot from Simonstown. Gracie (1946) describes site, excavation and finds. Pottery was only found in top layer of midden.

68. Glencairn (18°26'E, 34°10'S)

District: Cape.

Site: There were earlier middens on the beach, now they are removed.

Associations: Not known.

Pottery: (SAM 1227). Sherd from 1 pot.

69. Fish Hoek (18°26'E, 34°08'S)

District: Cape.

Sites: There are several midden sites among the sand dunes in the Fish Hoek Valley, also the Fish Hoek Cave (Peers Cave), which contained a midden

deposit, excavated by Peers and later by Jolly. There were also middens along the beach and at Clovelly, all now removed. Visited 1951 and later.

Associations: Jolly (1947) reported from Peers Cave: A superficial layer of recognizable Wilton material with worked European gun flints was located within the first half-inch. Midden refuse without conventional tools but containing pottery and ochre underlay the top Wilton to a maximum depth of thirteen inches.

Pottery: Remains of 16 pots, 1 of them complete.

Fig. XVII: 1 (SAM 5026). The complete pot is very small and necked but with the actual rim worn away. The base is globular and there are no lugs or bosses. The material is black with a medium quartz sand admixture. Thickness = 5 mm. It is smoothed or burnished. Dimensions: H = more than 6.5 cm., D = 6.5 cm., R = 4 cm. Ratio: D/R = 1.60. This type of pot has not been found anywhere else.

Fig. XXXIV: 27 (SAM 4221). A piece of body and tubular spout with a plain tapered rim. The material is black with a rich admixture of medium quartz sand. Thickness = 6 mm. There is a black and possibly red burnish on the outside. Dimension: D = 18 cm. Spout outer d = 34 mm., inside d = 24 mm. This is probably part of a Type D1 pot.

One neck from Clovelly is decorated with grooved horizontal lines, while a pot from Peers Cave has the shoulder decorated with oblique prick marks probably around a spout or pressed-out boss. Another sherd from Peers Cave has an applied ridged boss, probably horizontal.

Reports: L. Abbott (1913) mentioned middens at Fish Hoek and so did Laidler (1935). K. Jolly (1947) has described the second excavation of Peers Cave.

71. Strandfontein (18°37'E, 34°05'S)

District: Cape.

Site: There are occasional middens just behind the beach between Strandfontein and Swartklip. Visited 1952.

Associations: Wilton?

Pottery: Remains of 3 pots, 1 of them partly reconstructed.

Fig. XVII: 3 (SAM 5351). The partly reconstructed pot is small with a flattened conoid base (max. th. = 9 mm.) and horizontally pierced internally reinforced lugs with flat rounded bridges (max. th. = 18 and 20 mm.) and straight channels, aperture d = 9 mm. The pot probably had a neck. The material is dark grey with a coarse quartz sand admixture. Thickness = 6 mm. The outside has a red burnish. Dimension: D = 16.4 cm. This is the only pot found with a partly flattened base, otherwise only nipples bases are sometimes flattened.

There is also a pointed base, a horizontally pierced, internally reinforced lug and a piece of pottery with a row of drilled parallel holes along a straight edge.

72. Cape Flats (18°35'E, 34°04'S)*District:* Cape and Cape Town.*Sites:* There are several midden sites on the Cape Flats especially inland from the False Bay coast and at Zeekoevlei, visited by Péringuey. Most of them are now built over.*Associations:* Wilton.*Pottery:* Parts of 6 pots, 1 of them partly reconstructed.

Fig. XVII: 7 (SAM 383). The reconstructed pot is of Type C1 and has a straight vertical neck and a plain rounded or tapered rim. The base is broken but was probably conoid. No lugs were found but may belong. The material is brown with a grey core and a medium quartz sand admixture. Thickness = 8.5 mm. The material is badly fired and the inside is crackled. It was built up in rings. The outside has a red burnish. Dimensions: D = 29 cm., R = 15 cm., N = 5 cm. Ratios: D/R = 1.94, N/R = 0.33. Discussion: See Danger Bay (fig. VII: 3 and 5).

Three horizontally pierced, internally reinforced lugs from other pots were found. One from Zeekoevlei has a very pointed conical bridge. A piece of straight contracted neck has a plain rounded rim.

F. HANGKLIP

73. Somerset Strand (18°49'E, 34°07'S)*District:* Somerset West.*Site:* Middens at beach now removed. Not visited.*Associations:* Not known.*Pottery:* Remains of 2 pots, both partly reconstructed.

Fig. XXXIII: 11 (SAM 42). Part of a necked (Type C2), almost bag-shaped pot with a contracted neck and an overturned, rounded and incorporated rim (max. th. = 7 mm.) and a slight trimming groove. There are also horizontally pierced, internally reinforced lugs (max. th. = 40 mm.) with a conoid bridge and a bent channel, aperture d = 15 mm. The material is red on the inside, also the lug reinforcement, and black on the outside with a medium quartz sand admixture. Thickness = 7 mm. Both sides have a red burnish. Dimensions: D = 17 cm., R = 12 cm., N = 4 cm. Ratios: D/R = 1.42, N/R = 0.33.

The other partly reconstructed pot is very similar but the rim is plain and rounded.

74. Gordon's Bay (18°52'E, 34°09'S)*District:* Somerset West.

Sites: There is a large midden just outside Gordon's Bay (Site A) with a beacon on top and there used to be a continuous series of middens (Sites B-D) between Gordon's Bay and the Strand, now removed. H. Shapiro excavated some of these middens before the war and F. Van Noten (1965) excavated the large midden in 1964. Visited 1951 and later.

Associations: No pottery was found in the excavation of the large midden A where the latest midden layer was C14 dated to 2700 ± 40 BP (Van Noten, 1965). Sandy Bay tools were found on the surface of midden A (Rudner, 1954), and also pottery sherds. Pottery was also found on the other middens (B-D), according to Shapiro. Human skeletons have also been found here.

Pottery: (Rudner). Remains of 1 pot from midden A, not reconstructed.

Report: Shapiro reported that pottery appeared to be late as it was only found superficially. No decoration was found. A partly reconstructed pot from between Sites C and D is dull black, about 16 cm. deep with a slightly everted rim. Other material is light brown or grey and the texture is very strong with added sea sand or crushed stone. Thickness = 5 mm. From midden D came light-brown sherds, thickness = 7-8 mm. with a rich admixture of sand. Coil technique was used. There were also grey thinner fragments with a red burnish. Thickness = 5 mm. Complete pots are said to have been found here but have not been traced.

75. Steenbras River (18°49'E, 34°12'S)

District: Somerset West.

Site: Not known, but probably at present picnic place. A small shelter was excavated at the mouth by B. D. Malan in 1932.

Associations: Malan found only pottery on the surface in the shelter, but no pottery in the deposit which contained crude chips, bone tools and a Wilton crescent at the bottom.

Pottery: Remains of 2 pots, 1 of them complete (a cast of original).

Fig. XVIII: 1 (SAM 5342). A small bagshaped pot with horizontally pierced lugs, probably also internally reinforced. The base is conical and nipped. Nothing is known about the rim or the material. Dimensions: H = 18.3 cm., D = 13.2 cm., R = 11.0 cm. Ratios: H/D = 1.38, D/R = 1.20. This is an unusual shape, the only other similar one being an almost bagshaped pot from Rietvlei (fig. XX: 1). It is also reminiscent of the Namaqua type pottery from along the lower Orange River (Inland Report).

76. Kogel Bay (18°51'E, 34°15'S)

District: Caledon.

Site: There are overgrown middens at the river mouth and a vywer (fish trap) on the beach. Visited 1951.

Associations: Not known.

Pottery: (Rudner). Remains of 1 pot, only a few sherds.

77. Rooiels (18°49'E, 34°18'S)

District: Caledon.

Sites: There are middens on the southern side of the river mouth and also in a cave along the Rooiels River, excavated before the war. Visited 1951 and later.

Associations: Later Stone Age.

Pottery: Remains of 6 pots, none complete but 1 partly reconstructed.

Fig. XVIII: 2 (SAM 4079). Rooiels Cave Excavation. The reconstructed upper part of a pot of Type C1 with a straight slightly contracted neck, a plain, tapered rim partly slightly squared. There are horizontally pierced, internally reinforced lugs (max. th. = 36 mm.) with a rounded, conical and up-tilted bridge. The channel is bent, aperture $d = 12$ mm. The material is red-brown with a coarse quartz sand admixture. Thickness = 6 mm. There is a pronounced waist joint. There is a red burnish on both sides. Dimensions: D = 20 cm., R = 12 cm., N = 4.5 cm. Ratios: D/R = 1.66, N/R = 0.38. This shape is somewhat similar to pots from Hermanus (fig. XVIII: 4), Kromme Bay (fig. XXVI: 1) and Rufane River (fig. XXVIII: 7).

Fig. XXXII: 66 (SAM 4075). Rooiels Cave Excavation. Piece of a plain, tapered (outwards bevelled) rim with a trimming ridge. The neck is decorated with grooved horizontal lines. The material is brown with a black core and a fine quartz sand admixture. Thickness = 5.5 mm. There is a fine red burnish on both sides. Dimension: R = 8 cm.

Fig. XXXII: 67 (Rudner). Middens at river mouth. Pieces of a pot with a concave contracted neck with a plain tapered (bevelled) rim with a trimming ridge and the bevelled part decorated with an impressed (comb-stamped) string pattern. The pot also has a spout, outer $d = 35$ mm., inner $d = 25$ mm. The material is black with a fine quartz sand admixture. Thickness = 5.5 mm. The neck has a red burnish outside and inside, otherwise the pot has a black burnish. Dimension: R = 9 cm. This was probably a spouted pot of Type D2, similar to the ones from the Saldanha Area, e.g. Britannia Point (fig. VI: 1). Similar rims have also been found at Modderivier (fig. XXXI: 51) and Hangklip West (fig. XXXII: 68).

Fig. XXXIV: 28 (SAM 4076). Rooiels Cave Excavation. A nipped and conical base, slightly thickened (max. th. = 10 mm.). The material is grey with a coarse quartz sand admixture. Thickness = 5–6 mm. There was probably a red burnish on the outside. This base is reminiscent of a piece of base from Sandy Bay (fig. XXXIV: 26).

78. Pringle Bay (18°50'E, 34°21'S)

District: Caledon.

Site: There are middens on the northern and southern side of the bay, explored by F. Malan. Not visited.

Associations: Wilton and Sandy Bay industries.

Pottery: Remains of 2 pots, none complete or reconstructed.

(F. Malan). There is a piece of an overturned, tapered and incorporated rim with a slight trimming ridge.

79. Hangklip West (18°50'E, 34°23'S)

District: Caledon.

Sites: There are several midden sites on the Hangklip Peninsula and also vywers in the bay on the eastern side. Visited 1951 and later. A map of the

peninsula showing the middens has been published by Mabbutt (1954a).

Associations: Wilton and Sandy Bay industries (Rudner, 1954).

Pottery: Remains of 43 pots, none complete but 1 almost completely reconstructed.

Fig. XVIII: 3 (Rudner). Site 1.5, a midden half-way on the peninsula. The reconstructed pot is of Type C2 and has a straight contracted neck with a plain rounded and half overturned rim (max. th. = 5 mm.) with a trimming groove. There is also a body-neck junction groove. The neck is decorated with grooved diagonal lines. There are also horizontally pierced, internally reinforced lugs (broken) and an ovoid, slightly thickened base (max. th. = 8 mm.). The material is black with some coarse quartz sand admixture. Thickness = 5 mm. There is a red burnish on the outside. The pot was built up in rings. Dimensions: H = 22.8 cm., D = 23.5 cm., R = 13 cm., N = 5.5 cm. Ratios: H/D = 0.97, D/R = 1.81, N/R = 0.42. The decorated pots of Type C2 are the best ones found along this coast; see Hermanus (fig. XVIII: 4), Mossel Bay (fig. XXII: 6-7), Jeffreys Bay (fig. XXV: 6) and Cape Recife (fig. XXVII: 6).

Fig. XXXII: 68 (Rudner). Site 1 on the base of the peninsula. Large midden area. Piece of a concave contracted neck with a plain tapered (bevelled) rim decorated on the bevelled part with an impressed (comb-stamped) string pattern. The material is grey with a rich admixture of medium to coarse quartz sand. Thickness = 5-6 mm. There is a red burnish on the outside. Dimension: R = 12 cm. Discussion: See Rooiels (fig. XXXII: 67).

Fig. XXXII: 69 (Rudner). Site 1. Piece of a concave vertical neck with a plain squared and slightly everted rim with a slight trimming groove. The material is black with a medium quartz sand admixture. Thickness = 5 mm. There was probably a brown burnish on both sides. Dimension: R = 16 cm. This rim is almost identical to one from Modderivier (fig. XXXI: 53).

Fig. XXXII: 70 (Rudner). Site 2, midden on western point of peninsula. A small piece of overturned, tapered, incorporated and everted rim (max. th. = 5 mm.) with a trimming groove. The material is buff with a grey core and a medium quartz sand admixture. Thickness = 4 mm. There is a buff burnish on both sides. Dimension: R = 12 cm.

Fig. XXXII: 71 (SAM 786). Part of a convex flared and thickened neck (max. th. = 9 mm.) probably from a Type C1 pot with a plain tapered and squared rim. The material is salmon pink to grey with a rich admixture of very coarse quartz sand. Thickness = 7-8 mm. There is a red burnish on both sides. Dimensions: R = 13 cm., N = 5.0 cm. Ratio: N/R = 0.39. Flared necks of this type have been found only at Walvis Bay (fig. XXXI: 9) and at Ysterfontein (fig. X: 5).

Three necks from this site are decorated with grooved diagonal lines, one with grooved horizontal lines, and one rim has an impressed string pattern. Some of the material is light buff, salmon pink or whitish grey, generally with a very coarse quartz sand admixture.

Report: Péringuey (1911) reported that at Hangklip 'six pots, with and

without ears, were discovered buried in the sand and standing in a line. This seems to bear out the conclusion that they were mostly used for storing water, fat or butter.' Unfortunately they were all broken in the removal (!).

80. Hangklip East (18°52'E, 34°22'S)

District: Caledon.

Sites: There are several middens in the dune area on the southern slope of Blesberg between Hangklip and Silversands Bay. Visited 1951 and later.

Associations: Wilton, Sandy Bay and crude midden industries.

Pottery: Remains of 24 pots, none complete but 1 partly reconstructed.

Fig. XXVIII: 5 (Rudner). The reconstructed pot is of Type C2 but with features of Type C1. It has a straight vertical neck with an overturned, squared and incorporated rim (max. th. = 6.5 mm.) and an uneven trimming groove. The lugs are horizontally pierced, internally reinforced and slightly ridged (max. th. = 37 mm.). The material is salmon pink to dark grey on the outside and inside of the neck, while it is dark grey on the whole inside of the pot. It has a coarse quartz admixture. Thickness = 7 mm. Neck thickness = 5 mm. The pot probably had a red burnish on the whole outside of the pot and on the inside of the neck while the rest of the inside was black. Dimensions: D = 27.4 cm., R = 15.2 cm., N = 7.5 cm. Ratios: D/R = 1.81, N/R = 0.50. This type of pot with a straight, tall neck generally has a plain rim, e.g. at Blaauwberg (fig. XIII: 5) and Oakhurst (fig. XXII: 1), but a similar pot from Bokbaai (fig. XII: 6) has a twice overturned rim. This type with plain rims is also found along the Orange River in Gordonia and northern Namaqualand (Inland Report).

Fig. XXXII: 72 (Rudner). A piece of flared neck with an overturned, tapered and incorporated rim (max. th. = 6 mm.) with a trimming groove. The material is purplish red with a medium quartz sand admixture. Thickness = 6 mm. Dimension: R = 12 cm.

Fig. XXXII: 73 (Rudner). Pieces of a straight contracted neck with a plain tapered and half overturned rim. There is also a body-neck junction step. The material is buff to grey with a rich medium quartz sand admixture. Thickness = 5 mm. Dimensions: D = 24 cm., R = 16 cm. Ratio: D/R = 1.50. Discussion: See Kasteelberg (fig. XXXI: 41).

From this site also comes a pressed-out conical boss from a pot with horizontally pierced, internally reinforced lugs. At this site as at the previous one the material is very light in colour, sometimes even creamy white.

81. Palmiet River (19°00'E, 34°21'S)

District: Caledon.

Site: There are small middens on the western side of the river mouth. Visited 1951.

Associations: Not known.

Pottery: (SAM 7134). Sherds from 1 pot, not complete or reconstructed. The sherds are from a necked pot with a plain rounded rim.

82. Hawston (19°07'E, 34°25'S)

District: Caledon.

Sites: There are several midden sites on the dune-covered plateau between Hawston and Vermont, especially on the north-western and western side. Visited 1951 and later.

Associations: Wilton industry. Human remains have been discovered here (see SAM). Miss E. Speed excavated a burial with ostrich eggshell beads.

Pottery: Remains of 16 pots, none complete or reconstructed.

Fig. XXXIV: 29 (Rudner). The nipples part of a conical base (max. th. = 18 mm.). The material is black with a light-brown outside and an admixture of fine quartz sand. Thickness = 9 mm. (near the base). Both sides have a black burnish.

Out of 10 necks 3 are decorated, 1 with grooved horizontal lines, the second with grooved diagonal lines finished off with a row of impressed dots at the neck-body junction and the third with only a row of impressed dots at the body-neck junction (fig. XXXII: 61).

83. Vermont—Onrust (19°10'E, 34°25'S)

District: Caledon.

Sites: There are middens at Vermont Beach at the end of the Hawston dune area, and also east of the Onrust River mouth and at Sandbaai, near Hermanus. Vermont visited in 1951.

Associations: Crude midden industry.

Pottery: Remains of 7 pots, none complete or reconstructed.

Fig. XXXIV: 30 (SAM 6458). From Onrust comes a small pressed-out, slightly reinforced base nipple (max. th. = 8 mm.). The material is black with some coarse quartz admixture, possibly pounded. Thickness = 4-5 mm. There is a black burnish on both sides.

From Vermont (Rudner) comes a piece of neck with a plain tapered rim and from Sandbaai a horizontally pierced, internally reinforced lug.

84. Hermanus (19°15'E, 34°25'S)

District: Caledon.

Sites: There are middens at Skulphoek, Voëlklip and Klipkoppie Cave (Goodwin, 1935). Most of these are removed or overgrown. Not visited.

Associations: Wilton and Sandy Bay industries. Human skeletons have also been found here.

Pottery: Remains of 4 pots, 1 of them partly reconstructed.

Fig. XVIII: 4 (US). The partly reconstructed pot is of Type C2 and has a neck decorated with grooved, more or less horizontal lines and a row of impressed circular dots at the body-neck junction. The pot has horizontally pierced, internally reinforced lugs (max. th. = 25 mm.). The material is dark grey with a brown inside and a fine quartz sand admixture. Thickness = 4-6 mm. There is a red burnish on both sides. Dimension: D = 17 cm. Discussion: See Noordhoek (fig. XXXII: 65).

Fig. XXXII: 74 (US). From Skulphoek comes a piece of neck with an overturned, tapered (outwards bevelled) and incorporated rim. The bevelled part is decorated with a diagonal cross-hatching of grooved lines and finished off underneath the bevelled part with two broad and deep trimming grooves. The material is dark brown with a coarse quartz admixture, possibly pounded. Thickness = 6 mm. There is a red burnish on both sides. Dimension: R = 17 cm. This is a very finely worked rim, one of the best found among Strandloper pottery. It can only be compared with the rim from Dreyer's Pan at Kleinsee (fig. XXXI: 21). It is also similar to a rim from Grootdrink (Boegoeberg) on the Orange River (Inland Report).

From Skulphoek also comes a fragment of a pressed-out rounded boss, decorated around the periferi with a ring of obliquely impressed dots; see also Ysterfontein (fig. X: 6), Modderrivier (fig. XI: 3) and Sea View (fig. XXVII: 1).

G. AGULHAS

85. Die Kelders (19°22'E, 34°33'S)

District: Caledon.

Site: There are middens at the southeastern end of the sand dune area covering the top of the limestone plateau. Visited 1952.

Associations: Crude midden industry.

Pottery: (Rudner). Remains of 3 pots, none complete or reconstructed.

86. Gansbaai (19°21'E, 34°34'S)

District: Caledon.

Site: There are middens below the pumping station at Stanford Cove. This site explored by F. Malan. Not visited.

Associations: Wilton and Sandy Bay industries.

Pottery: (F. Malan). Remains of 2 pots, none complete or reconstructed.

87. Sandy Point (19°27'E, 34°39'S)

District: Bredasdorp.

Site: There are middens on the point which is covered with dunes. Visited 1952.

Associations: Later Stone Age.

Pottery: Remains of 9 pots, 1 almost completely and 3 partly reconstructed.

Fig. XIX: 1 (UCT 56/3). This almost complete but very worn pot is small, probably with a neck, and with a globular base. It has horizontally pierced, internally reinforced lugs. The material has a coarse quartz sand admixture and the vessel is built up in rings. Thickness = 8 mm. Dimension: D = 12.2 cm. Discussion: See Buffels Bay (fig. XVII: 5-6).

Fig. XIX: 2 (Rudner). A partly reconstructed pot of Type C1 with a straight vertical neck, a plain tapered rim and high-set horizontally pierced, internally reinforced conical lugs (max. th. = 34 mm.). The base was probably

ovoid and slightly thickened (max. th. = 11 mm.) with a perfect ammonite spiral. The material is light brown to salmon pink on the outside, the inside is black. It has a very coarse quartz admixture. Thickness = 7–8 mm. The pot was built up in rings. It has a red burnish on the outside, black inside. Dimensions: D = 28 cm., R = 14 cm., N = 4.5 cm. Ratios: D/R = 2.0, N/R = 0.32. This pot resembles a pot from Blaauwberg (fig. XIII: 5).

88. **Pearly Beach** (19°30'E, 34°40'S)

District: Bredasdorp.

Site: There is a large midden area among the dunes just south of the village. Visited 1956.

Associations: Wilton (?) and crude midden industry.

Pottery: Remains of 24 pots, none complete, 1 partly reconstructed. (SAM 6546, F. Taylor and Rudner). The partly reconstructed pot has a very short concave neck with an overturned, rounded and incorporated uneven rim (max. th. = 6.5 mm.). The rather uneven material is black with a medium quartz sand admixture. Thickness = 6–7 mm. Both sides have a black burnish. Dimensions: R = 12 cm., N = 2.5 cm. Ratio: N/R = 0.21.

89. **Quoin Point** (19°40'E, 34°47'S)

District: Bredasdorp.

Site: Also called Die Dam. There is a large midden area on the dune-covered plateau of the point. The middens, which consist of limpets and turban shells, are concentrated on the eastern side of the plateau. Visited 1952 and 1963.

Associations: Sandy Bay industry. Human remains have also been found here; see SAM.

Pottery: (Rudner). Remains of 6 pots, none whole or reconstructed. One neck with a plain tapered rim is decorated just below the rim with a horizontal row of short, vertical incised lines, as at Blaauwberg, Vanputtensvlei, Port Nolloth (3) and Oranjemund. Two of the pots have salmon pink or bright red material. A farmer is said to have a pot with a spout from this site.

90. **Asfontein** (19°54'E, 34°46'S)

District: Bredasdorp.

Sites: Site 1. Middens along the beach just east of Strandhuis. Visited in 1963. Site 2. Old midden area farther east and fairly high above the sea. Visited in 1963. Site 3. Called Die Lagoon, still farther east, halfway to Quoin Point. Large midden area among the dunes behind a small lagoon. Visited 1964.

Associations: Site 1, a crude midden industry. Site 2, a Sandy Bay industry. Site 3, Later Stone Age.

Pottery: Remains of 3 pots from Site 1, 1 pot from Site 2 and 13 pots from Site 3, none complete but 1 reconstructed from Site 3.

Fig. XIX: 3 (Albertyn Coll.). Site 3, Die Lagoon. Mr. Albertyn of Zeekoegat has a reconstructed pot of Type C1 with a straight vertical neck and a plain tapered rim. The shoulders have pressed-out conical bosses (h = 10 mm.)

and the base is rounded ovoid (max. th. = 10 mm.) with an ammonite spiral. The material is pink to buff with a coarse quartz admixture. Thickness = 7–8 mm. The outside has a dark red burnish, the inside a pink one. Dimensions: D = 21.0 cm., R = 11.0 cm., N = 6.0 cm. Ratios: D/R = 1.91, N/R = 0.54. This is an unusual variation of C1 and the only similar pots are from Lambert's Bay (fig. V: 5), Sea View (fig. XXVII: 1) and perhaps Oakhurst (fig. XXII: 1 and 3). This type is more common along the Orange River in Gordonia and northern Namaqualand (Inland Report).

From Site 1 are only odd sherds, from Site 2 is a piece of neck with an overturned, tapered and incorporated rim. In Mr. Albertyn's collection from Site 3 is also a straight vertical neck with a plain tapered rim, similar to the pot above. The material is pink to buff with a coarse quartz admixture. In the collection are also three horizontally pierced, internally reinforced lugs and three plain tapered rims, one plain rounded and one overturned, tapered and incorporated rim with a trimming ridge. One neck is straight contracted, another concave contracted. There are also a few pieces of thin red pottery, which probably is European.

91. Cape Agulhas (20°02'E, 34°49'S)

District: Bredasdorp.

Sites: Site 1. There are overgrown middens along the beach between Agulhas and Northumberland Points. There are vywers here. Visited 1952 and 1964. Site 2. Called Struisbaai. There are flat middens along the beach north of the village. Visited 1964. Site 3. Called Die Mond. There are flat middens along the beach. Visited 1963.

Associations: Later Stone Age.

Pottery: Sherds from 1 pot from Site 1, 3 pots from Site 2 and 1 pot from Site 3, none of them complete or reconstructed.

(Rudner). One pot from Struisbaai is bagshaped with an overturned, tapered and incorporated rim with a trimming groove. The material is dark purple with a dark grey core, and the pot was built up in rings. It probably had horizontally pierced, internally reinforced lugs. Another pot from the same site appears to have a contracted neck. There is also a concave contracted neck. All the sherds from this site are extremely worn. From Die Mond comes only a part of a neck with an overturned, tapered and incorporated rim with a trimming ridge; see Die Lagoon (Asfontein).

92. Arniston (20°15'E, 34°41'S)

District: Bredasdorp.

Sites: Site 1. There are middens west of the village on top of Struis Point. Visited 1952 and 1963. Site 2. There are middens among the dunes behind, north of, Struis Point. Visited 1952 and 1963. Site 3. There are also middens among the dunes east of the village, also vywers in the bay. Visited 1952.

Associations: Site 1, Wilton. Sites 2 and 3, Sandy Bay industry.

Pottery: Remains of 3 pots from Sites 1–2 and 2 pots from Site 3. One pot

from the last site is almost complete.

Fig. XIX: 4 (F. Taylor). Site 3. An almost complete pot with only the upper part of the neck missing. The pot has a globular base (max. th. = 10 mm.) and two vertically pierced, internally reinforced lugs (max. th. = 28 mm.) with two pressed-out ridged bosses between each pair of lugs. The material is grey-brown to black with a medium quartz sand admixture. Thickness = 7 mm. It has a red to black burnish on both sides. The inside is coated with carbon. The pot was built up in rings. Dimension: D = 33.0 cm. This type of lug has only been found at Walvis Bay in a cruder form (fig. XXXIII: 1), also on a pot from Namaqualand (Schofield, 1948) and on a small pot from Camdeboo (Dunn, 1931). Pairs of pressed-out ridges between lugs have also been found at Bokbaai (fig. XII: 2), Blaauwberg (2) and Ryspunt. All the three pots from Sites 1-2 have necks, two of them with plain squared rims, one with a plain tapered, slightly squared one. There are also two horizontally pierced, internally reinforced lugs from one pot.

93. Ryspunt (20°22'E, 34°34'S)

District: Bredasdorp.

Sites: Site 1. There are middens east of the village. Visited 1964. Site 2. There is a midden area half-way to Skipskop. Visited 1963.

Associations: Site 1, a crude midden industry. Site 2, a Sandy Bay industry. A human jaw-bone was found at Site 1.

Pottery: Remains of 4 pots from Site 1 and 2 from Site 2, none complete or reconstructed.

Fig. XXXII: 75 (Rudner). A piece of overturned, tapered and incorporated rim with a deep trimming groove. The material is dark red-brown with a black core and a coarse quartz admixture. Thickness = 6 mm. The pot was built up in rings. There is a red burnish on both sides. A very fine rim.

From Site 1 come three neck pieces, one a straight contracted neck with a plain tapered rim and from the same pot a pair of pressed-out ridged bosses; see Arniston (fig. XIX: 4). From the second pot comes a piece of conoid base. The third pot probably had a concave contracted neck. From this site also comes some salmon pink material with a light grey core and a very coarse quartz admixture; see Hangklip.

From Site 2 come sherds of a pot with a concave contracted neck with an overturned, tapered and incorporated rim with an indication of a ridge, very like the one from Die Mond. This pot also has a spout.

94. Skipskop (20°25'E, 34°33'S)

District: Bredasdorp.

Site: There are middens just east of the village situated on a calcrete floor. Along the beach are vywers. Visited 1952 and 1963.

Association: Sandy Bay?

Pottery: (Rudner). A few sherds of 1 pot.

Report: Goodwin (1952) excavated a cave 8 miles north of Skipskop with

some sea shell. It contained a quartz industry (Wilton or Smithfield?). There were also sherds of a small but typical Hottentot pot of Type C2 with a short neck with an overturned rounded rim, a trimming groove and a body-neck junction step. It was coil-built with a sand or possibly a pounded quartz admixture. Dimensions: H = about 25 cm., D = 21 cm., R = 16.5 cm. The cave also contained a polished stone tool, bone tools and material of European origin and a skeleton. Goodwin concluded that the site was less than 300 years old and probably was inhabited by Hessequa or Chainouqua Hottentots.

95. De Hoop (20°29'E, 34°29'S)

District: Bredasdorp.

Site: At Koppie Alleen, especially, are middens among the dunes. Visited 1963.

Association: Wilton.

Pottery: (Rudner). Remains of 2 pots, none complete or reconstructed.

H. CAPE SOUTH COAST

97. Brakfontein (21°04'E, 34°16'S)

District: Riversdale.

Site: There is a small sand area between Puntjie and Riversdale strewn with implements and sea shells about 11 km. from the sea. Visited 1952 and 1963.

Associations: This is an extremely rich Wilton site, worked first by Dr. C. H. Heese, later by J. Dekenah.

Pottery: Remains of 9 pots, none complete or reconstructed.

(J. Dekenah). There are remains of 7 necks with plain, tapered rims (2), overturned, tapered and incorporated ones (2), 1 of them everted with a trimming groove and overturned, rounded and incorporated rims (3), 1 of them with a trimming ridge and the rounded bevelled part decorated with diagonally hatched grooved lines in a string pattern as found, for example, in the Saldanha Area. There are also 2 horizontally pierced, internally reinforced lugs.

98. Blombos (21°14'E, 34°25'S)

District: Riversdale.

Sites: At the coast is a large dune area with several shell midden sites. The middens consist of *Patella*, *Turbo*, etc. Visited 1963.

Associations: What appears to be the oldest middens have a Wilton industry. There is also a Sandy Bay industry and crude midden flakes. Dr. C. H. Heese, F. Malan and others collected here.

Pottery: Remains of 5 pots, 1 almost complete.

Fig. XX: 5 (SAM 6211 Pauw). The almost complete pot of Type C2 has a straight contracted neck with an overturned, rounded and incorporated rim with a trimming groove. There is also a body-neck junction step. The base is conoid (max. th. = 9 mm.) and there are two horizontally pierced, internally reinforced lugs with rounded bridges (max. th. = 28 mm.). The material is

dark red-brown with a black core and a slight admixture of quartz sand. Thickness = 6–7 mm. There is a red burnish on both sides. Dimensions: H = 26 cm., D = 24 cm., R = 16 cm., N = 5.5 cm. Ratios: H/D = 1.08, D/R = 1.50, N/R = 0.34. This is a typical Strandloper pot; see Danger Bay (fig. VI: 2–3).

100. Platbosfontein (21°25'E, 34°23'S)

District: Riversdale.

Site: There is a midden site west of the Kaffirkuils River mouth, explored by Dr. C. H. Heese and J. Dekenah. Middens consist of limpets, white mussels, mussels, turban shells and pencilbait. Visited 1963.

Associations: Wilton and Sandy Bay industries.

Pottery: Remains of 2 pots, none complete or reconstructed.

(SAM 6981 Dekenah). Parts of a straight vertical neck with an overturned, rounded and incorporated rim. There are also two horizontally pierced, internally reinforced rounded lugs. From the second pot comes an overturned, rounded and incorporated rim with a trimming groove. The neck is decorated with grooved diagonal lines.

101. Still Bay (21°27'E, 34°22'S)

District: Riversdale.

Site: There are middens 3 km. east of the Kaffirkuils River mouth, explored by Dr. C. H. Heese, J. Dekenah and F. Malan. Not visited. Vywers in Still Bay.

Associations: Wilton and Sandy Bay industries.

Pottery: Remains of 4 pots, none complete or reconstructed.

(SAM 4580 and F. Malan). Rims from 2 pots, 1 is overturned, tapered and incorporated (rounded bevelled) with a trimming ridge. The other rim is overturned, tapered and roughly squared while the neck is decorated with grooved diagonal lines. There are also horizontally pierced, internally reinforced lugs.

102. Rietvlei (21°32'E, 34°21'S)

District: Riversdale.

Site: There are middens among the dunes east of Still Bay, discovered by J. Dekenah. Not visited.

Association: Wilton industry.

Pottery: Remains of 8 pots, 5 of which are wholly or partly reconstructed.

Fig. XX: 1 (SAM, Dekenah Coll.). The upper half of an almost bag-shaped pot of Type C1 with a straight, slightly flared neck and a plain, rounded and tapered rim. It has horizontally pierced, internally reinforced lugs with up-tilted nose-shaped bridges (max. th. = 39 mm.) and a straight channel, aperture d = 12 mm. The material is dark grey with a slight admixture of medium quartz sand. Thickness = 6 mm. The outside probably had a red

burnish. Dimensions: $D = 13.5$ cm., $R = 9.5$ cm., $N = 4.0$ cm. Ratios: $D/R = 1.42$, $N/R = 0.42$. Discussion: See Steenbras River (fig. XVIII: 1).

Fig. XX: 2 (SAM, Dekenah Coll.). A completely reconstructed pot of Type C1 with a short straight vertical neck and an overturned, tapered and incorporated rim (max. th. = 7.5 mm.). The base is conical with a rounded point, slightly thickened (max. th. = 10 mm.). There are two horizontally pierced, internally reinforced lugs (max. th. = 25 mm.) with a flat rounded bridge. The channel is bent and burnished, aperture $d = 10$ mm. The material is red-brown in the upper part and black in the lower part with a medium quartz sand admixture. Thickness = 5.5 mm. There is a fine red burnish on the outside. Dimensions: $H = 18$ cm., $D = 19$ cm., $N = 4.0$ cm. Ratios: $H/D = 0.95$, $D/R = 2.0$, $N/R = 0.42$. Discussion: See Blaauwberg (fig. XIV: 4).

Fig. XX: 3 (SAM, Dekenah Coll.). The upper part of a pot of Type C1 with a short flared neck consisting of a plain tapered and half overturned rim with a trimming groove. There are horizontally pierced, internally reinforced lugs (max. th. = 26 mm.). The channel is bent with the aperture $d = 12$ mm. The material is brown with a dark grey core and a medium mixed sand admixture. Thickness = 5 mm. The vessel is built up in rings and has a red burnish outside. Dimensions: $D = 17$ cm., $R = 9.5$ cm. Ratio: $D/R = 1.80$. Discussion: See previous pot and also Robberg (fig. XXII: 5).

Fig. XX: 4 (SAM, Dekenah Coll.). The lower part of a pot with a conical base, slightly thickened (max. th. = 9 mm.). There are two horizontally pierced, internally reinforced lugs (broken). The material is mostly black while one part is red and has a slight admixture of quartz sand. Thickness = 7–8 mm. There is a red burnish on both sides. Dimension: $D = 15$ cm. Discussion: See above.

The fifth partly reconstructed pot has a conoid base. There are also three horizontally pierced, internally reinforced lugs from other pots.

103. Fish Bay ($21^{\circ}55'E$, $34^{\circ}19'S$)

District: Mossel Bay.

Sites: Also called Kanon after the village north of which several midden sites are situated along the raised 20 ft. beach and also on a plateau with sand dunes. There are vywers in the bay. The middens are mostly limpets. J. Dekenah has also collected here. Visited 1961 and 1963.

Historical evidence: Both Dias and Da Gama appear to have landed in Fish Bay or in Flesh Bay and bartered with the local Hottentots.

Associations: Wilton and Sandy Bay industries.

Pottery: Remains of 21 pots, 2 of them complete and at least 5 partly reconstructed.

Fig. XXI: 1 (SAM, Dekenah Coll.). A reconstructed spouted pot of Type D1 with a short straight vertical neck and a plain tapered rim. The base is conical and nipped, but not reinforced (max. th. = 6 mm.). The horizontal section of the pot is elliptical. The material is black with a medium quartz

sand admixture. Thickness = 6 mm. The outside has a red burnish. There are no lugs or bosses. Dimensions: $H = 18.5$ cm., $D = 16.5-18.5$ cm., $R = 7.5-?$ cm., $N = 3.0$ cm. Spout outer $d = 30$ mm., inner $d = 22$ mm., length = 25 mm. Ratios: $H/D = 1.0-1.12$, $D/R = 2.47-?$ $N/R = 0.40-?$ This type of spouted pot is also found at Jeffreys Bay (fig. XXV: 1-3) and at Ysterfontein (fig. X: 2).

From the same site comes another partly reconstructed spouted pot with an elliptical section, a short straight vertical neck with a plain rounded rim. Along part of the shoulder is a decoration of impressed oval marks (10×5 mm.). The material is light brown to grey with a rich admixture of very coarse quartz. Thickness = 7 mm. There is a red burnish outside, brown inside. This pot is very similar to the decorated spouted pot from Jeffreys Bay (fig. XXV: 1).

Fig. XXI: 2 (SAM 7339 Dekenah). A complete pot of Type C2 with a straight slightly contracted neck and an overturned, tapered and incorporated rim (max. th. = 9 mm.) with a trimming groove. It has a conoid reinforced base (max. th. = 13 mm.) and horizontally pierced, internally reinforced conical lugs (max. th. = 30 and 33 mm.) with an aperture $d = 15$ mm. The material is red-brown with a black core and a slight fine or no admixture. Thickness = 8-9 mm. The outside has a red burnish. Dimensions: $H = 20.5$ cm., $D = 20.9$ cm., $R = 12.5$ cm., $N = 5.0$ cm. Ratios: $H/D = 0.98$, $D/R = 1.67$, $N/R = 0.40$. This low and broad pot resembles pots from Hangklip West (fig. XVIII: 3), Simonstown (fig. XVII: 2) and especially Matjes River (fig. XXIII 1-2), possibly also Qulu (figs. XXIX: 4).

Fig. XXI: 3 (SAM Dekenah). The second completely reconstructed pot is bagshaped of a type falling between B1 and B2. It has an elliptical section, the longer axis running through the slopingly pierced, internally reinforced lugs which have rounded conical bridges and slightly bent channels, aperture $d = 20$ mm. The rim is overturned, rounded, incorporated and everted (max. th. = 9 mm.) and is very uneven. The base is ovoid and slightly thickened (max. th. = 10 mm.). The material is brown to black, flaking from bad firing, and has a fine or no admixture. Thickness = 6.5 mm. The vessel is built up in rings and has a red burnish on both sides. Dimensions: $H = 25.5$ cm., $D =$ about 23-23.6 cm., $R =$ about 16-18.2 cm. Ratios: This is a coarse, bag-shaped vessel with lugs, slightly reminiscent of the pots from Churchhaven (fig. VIII: 1), Modderivier (fig. XI: 6), Oakhurst Shelter (fig. XXII: 2) and Dwessa (fig. XXX: 1).

Fig. XXI: 4 (ELM). The upper part of a Type C2 pot with a straight almost vertical neck, an overturned, rounded and incorporated rim with a trimming groove and also a body-neck junction step. The lugs are horizontally pierced, internally reinforced (max. th. = 27 mm.) with flat rounded bridges and bent channels, aperture $d = 14$ mm. The material has a slight admixture of coarse quartz sand. Thickness = 7 mm. Neck thickness = 5 mm. There is a pronounced joint just below the waist. There is a red burnish on both sides. Dimensions: $D = 24.4$ cm., $R = 16.0$ cm., $N = 6.0$ cm. Ratios: $D/R = 1.53$, $N/R = 0.37$. Discussion: See Danger Bay (fig. VI: 2-3).

Fig. XXXII: 76 (Rudner). Parts of a pot of Type C2 with a straight vertical neck, an overturned, rounded, incorporated and everted rim (max. th. = 4.5 mm.) with a trimming groove and also a body-neck junction groove. The neck is decorated with fairly deeply grooved horizontal lines, leaving an undecorated band in the middle of the neck. The base is pointed (conoid or ovoid) and slightly thickened (max. th. = 7 mm.). The material is red-brown with a grey core and a slight admixture of coarse quartz. Thickness = 4-5 mm. There is a fine red burnish on both sides. Dimensions: D = 26 cm., R = 13 cm., N = 5.0 cm. Ratios: D/R = 2.0, N/R = 0.385.

Another neck is concave and contracted with an overturned, rounded and incorporated rim with a trimming groove. It is decorated with grooved, more or less horizontal lines and also has a body-neck junction groove. A concave vertical neck has an overturned, tapered (outwards bevelled) rim with a trimming groove. The neck is decorated with grooved diagonal lines and also has a body-neck junction groove. Another neck is decorated with grooved diagonal and horizontal lines. A piece of neck has a horizontal row of parallel, deeply incised lines. A partly reconstructed pot has a straight contracted neck with an overturned, rounded and incorporated rim with a deep trimming groove and also a body-neck junction step. It has horizontally pierced internally reinforced lugs with low conical bridges.

104. **Flesh Bay** (21°56'E, 34°16'S)

District: Mossel Bay.

Sites: There are several middens on Flesh Point and along Flesh Bay. The middens consist of mussels, white mussels, limpets, etc. Visited 1951 and 1963.

Historical evidence: See Fish Bay.

Associations: Wilton and quartzite industry.

Pottery: Remains of 3 pots, 1 of them partly reconstructed.

Fig. XXI: 5 (Rudner). The partly reconstructed pot is of Type C2 and has a straight contracted neck with an overturned, rounded, incorporated and everted rim (max. th. = 8 mm.) and a body-neck junction step. The lugs are horizontally pierced, internally reinforced with conical bridges. The material is brown with a medium quartz sand admixture. Thickness = 4.5 mm. There is a red burnish on both sides. Dimensions: D = 18.8 cm., R = 12.7 cm., N = 5.0 cm. Ratios: D/R = 1.47, N/R = 0.40. Discussion: See Danger Bay (fig. VI: 2-3).

There is also a piece of an overturned, tapered and incorporated rim with a trimming groove.

105. **Mossel Bay** (22°08'E, 34°11'S)

District: Mossel Bay.

Sites: There are, or rather were, several middens around Cape St. Blaize and also in the Mossel Bay Cave on the point. The actual find places are not known.

Historical evidence: Both Dias and Da Gama visited Mossel Bay and in 1500

Pedro d'Ataide went ashore there. Lichtenstein (1928) visited Mossel Bay about 1803 and mentions the cave and the shell midden there which he thought originated from the Hottentots.

Associations: Only crude midden flakes, no microliths or Mossel Bay tools (Goodwin and Malan, 1935).

Pottery: Remains of 5 pots, 2 of them complete.

Fig. XXII: 6 (SAM 5345/2). Marked Mossel Bay and donated in 1856. This and the following pot were found together buried in the sand, and were probably made by the same potter. It is therefore interesting to see to what degree they differ. Gummed labels affixed to these two pots are completely impregnated with a fatty substance and even now the pots are slightly greasy on the surface. This pot is of Type C2 with a straight contracted neck with an overturned, tapered, incorporated and everted rim (max. th. = 5.5 mm.) with a trimming groove and a body-neck junction step. The neck is decorated with grooved more or less horizontal lines and at the body-neck junction there is a row of oblique drop marks. The pot has horizontally pierced, internally reinforced lugs (max. th. = 33 mm.) with flat conical bridges, aperture $d = 18$ mm., and a conoid base. The material is not known as the pot is complete. It has a red burnish on both sides. Dimensions: $H = 30.5$ cm., $D = 22.4$ cm., $R = 11.7$ cm., $N = 4.7$ cm. Ratios: $H/D = 1.36$, $D/R = 1.92$, $N/R = 0.40$.

Fig. XXII: 7 (SAM 5345/1). Mossel Bay, as above. This pot, also of Type C2, has a concave vertical neck with an overturned, tapered, incorporated and everted rim (max. th. = 6.5 mm.), slightly elliptical in plan, with a trimming groove and a body-neck junction step. The neck is decorated with grooved horizontal lines and at the body-neck junction a row of oblique drop marks. The pot has horizontally pierced, internally reinforced lugs (max. th. = 33 mm.) with flat conical bridges, aperture $d = 14$ mm., and a conoid base. The material, see above. It has a red burnish on both sides. Dimensions: $H = 30.5$ cm., $D = 22.8$ cm., $R = 11.8-12.7$ cm., $N = 5.5$ cm. $H/D = 1.34$, $D/R = 1.93-1.79$, $N/R = 0.43-0.47$. Both these elegant pots belong to a subtype of Type C2 characterized by urn-shape, high-placed lugs and a decorated or sometimes plain neck. This is the first appearance of this subtype, which will reoccur at Jeffreys Bay (fig. XXV: 5-6), Kromme Bay (fig. XXVI: 1), Woody Cape (fig. XXVIII: 3), Rufane River (fig. XXVIII: 7) and Waterloo Bay (fig. XXVIII: 1) to reach its climax in the lugless pot from Port Alfred (fig. XXVIII: 2). The same neck decoration has also been found at Hermanus (fig. XVIII: 4) and East London. Comparing the two pots with each other, there are only slight differences in neck shape and decoration. The dimensions and ratios vary as little as would be expected with two pots made by the same potter.

Fig. XXXII: 77 (SAM). Probably Mossel Bay. Piece of a convex contracted neck or part of a bagshaped pot with an overturned, tapered (outwards bevelled) and incorporated rim (max. th. = 9 mm.) with a trimming ridge and a deep groove. Another piece of neck is decorated with grooved diagonal lines.

Fig. XXXIII: 12 (F. Malan). Middens at Mossel Bay. Piece of a shoulder from a pot probably with a straight vertical neck. It has a body-neck junction groove and above it grooved diagonal lines. A horizontally pierced, internally reinforced lug (max. th. = 35 mm.) with a broken nipped bridge, aperture $d = 12$ mm. Between the lug and the neck is a circular impression ($d = 8$ mm.) and on both sides of the lug six to eight grooved diagonal lines. The material is light brown with a black core and a coarse quartz sand admixture. Thickness = 4 mm. There is a red burnish on both sides. This is one of the few decorated lugs found, and the only one of its type. Other decorated lugs come from Port Nolloth (fig. XXXIII: 7) and Waterloo Bay (fig. XXXIII: 18).

Reports: Kannemeyer (1890) and Leith (1898) both discuss the cave at Mossel Bay and Leith also describes other middens along the coast (see Section 9). Goodwin and Malan excavated this cave and reported on it (1935). Périn-guey (1911) illustrates one of the whole pots and Laidler (1929) describes the area in general.

106. Little Brak River ($22^{\circ}12'E$, $34^{\circ}05'S$)

District: Mossel Bay.

Site: Plateau east of the river mouth with shell middens. Visited 1963.

Associations: Not known.

Pottery: Remains of 5 pots, none complete or reconstructed.

Fig. XXXII: 78 (SAM 4863). A small piece of straight contracted neck with a plain tapered and half overturned rim with a trimming groove. Just below the trimming groove is another grooved horizontal line and from it grooved diagonal lines run downwards. The material is light buff with a black core and a medium quartz sand admixture. Thickness = 4.5–5.0 mm. Dimension: R = 16 cm.

(Rudner). From the same site also come three more neck pieces, one straight vertical, one concave flared and one straight contracted. The rims are plain rounded, plain tapered and overturned, rounded and incorporated. There is also a horizontally pierced, internally reinforced lug with a conical bridge.

107. Great Brak River ($22^{\circ}16'E$, $34^{\circ}03'S$)

District: George.

Site: Among the dunes on the plateau east of the river mouth are middens. Visited 1951.

Associations: Quartzite industry and Wilton?

Pottery: Remains of 8 pots, none complete or reconstructed.

Fig. XXXII: 79 (Rudner). A small piece of an overturned, tapered and incorporated rim (max. th. = 7 mm.) where the outwards bevelled part is decorated with rows of comb impressions. The material is grey-brown with a slight or no admixture. The only other rim of the same type comes from Noord-baai-kop Cave, Saldanha (fig. XXXI: 45), but the type is similar to the string pattern rims from the Britannia Point area (fig. XXXI: 33–34, 38), Modder-

rivier (fig. XXXI: 51), Rooiels and Hangklip West (fig. XXXII: 67-68). From the same site comes a piece of neck with an overturned, tapered and incorporated rim with a trimming groove. Another rim is overturned, rounded and incorporated with a trimming groove. Two neck pieces are decorated with grooved horizontal lines. There are also two horizontally pierced, internally reinforced lugs and a horizontally pierced, external disc lug (SAM 504) of the type found east of Port Elizabeth and also in South West Africa.

108. Wilderness (22°37'E, 33°59'S)

District: George.

Site: There are middens on the beach east of the village and also a cave at Ebb and Flow. Visited 1951.

Associations: Not known.

Pottery: Remains of 2 pots, neither complete nor reconstructed.

(SAM 5643 and Rudner). The sherds from the beach come from a bowl or bagshaped pot with a plain tapered rim. From the cave comes part of a pointed base.

109. Oakhurst Shelter (22°40'E, 33°58'S)

District: George.

Site: A shelter with a shell midden situated 3 km. from the lake and 6.5 km. from the sea in virgin forest. It was excavated by Goodwin between 1932 and 1934. See report (Goodwin, 1938). Not visited.

Associations: A Developed Wilton with pottery from the top 9-inch layer. See report.

Pottery: Remains of 24 pots, 1 completely and 4 partly reconstructed. Only 9 pots are mentioned in the report, but it is assumed that the other pottery in the collection from the shelter comes from the surface.

Fig. XXII: 1 (SAM 6990). Not mentioned in report. The reconstructed upper part of a pot of Type C1 with a tall straight vertical neck, a plain tapered rim and horizontally pierced, internally reinforced lugs (max. th. = 23 and 29 mm.) with conical bridges and bent channels, aperture $d = 15$ mm. The material is dark brown to dark grey with a medium quartz sand admixture. Thickness = 6.5 mm. There is a waist joint. Both sides have a red burnish. Dimensions $D = 22$ cm., $R = 10$ cm., $N = 6.5-7.5$ cm. Ratios: $D/R = 2.20$, $N/R = 0.65-0.75$. The tall straight vertical neck is an unusual feature along the coast and the only similar vessels come from Hangklip East (fig. XVIII: 5) and the bossed pot from Die Lagoon, Asfontein (fig. XIX: 3). This type of pot is, however, found along the Lower Orange River (Inland Report).

Fig. XXII: 2 (SAM 6990). Reported from shelter. A bagshaped, short-necked pot with a plain rounded and everted rim, which is rather uneven. No base or lugs or bosses were found. The material is black with a coarse quartz admixture. Thickness = 7.0-8.5 mm. There was a red burnish on both sides. Dimensions: $D = 26$ cm., $R = 20$ cm. Ratio: $D/R = 1.30$. Discussion: See Fish Bay (fig. XXI: 3) and also Tsitsikama Caves (fig. XXIV: 1).

Fig. XXII: 3 (SAM 6990). Reported from shelter. A wholly reconstructed pot of Type C2 with a tall straight contracted neck and an overturned, tapered and incorporated rim (max. th. = 5 mm.) with a slight trimming groove and also a body-neck junction step. The neck is decorated with shallow grooved, irregular horizontal and diagonal lines. On the shoulder are pressed-out conical bosses (h = 5 mm.). There might also have been lugs. The base is conoid, slightly thickened (max. th. = 10 mm.). The material is light brown with a grey core and a coarse quartz admixture. Thickness = 7 mm. Neck th. = 5 mm. There is a red burnish on both sides. Dimensions: H = 24.5 cm., D = 17.5 cm., R = 9 cm., N = 6.7 cm. Ratios: H/D = 1.4, D/R = 1.95, N/R = 0.75. A rather elegant pot with an unusual neck pattern. The shape is a variation towards Type C1 of the common decorated Type C2 of this area represented, for example, by the Mossel Bay pots (fig. XXII: 6-7).

110. Sedgefield (22°49'E, 34°02'S)

District: Knysna.

Site: There are middens among the dunes at and to the east of the outlet of the Swartvlei. The middens consist of mussels and a few turban shells, limpets, etc. Visited 1950 and later.

Associations: Crude quartzite tools.

Pottery: Remains of 4 pots, none complete or reconstructed.

(Rudner). Two pots have concave vertical necks, one with an overturned, tapered rim while the other is plain tapered. The second pot also has a spout and on the shoulder an impressed crescent pattern. A third pot has a straight contracted neck with a plain tapered and half overturned rim. It has horizontally pierced, internally reinforced lugs. Sherds from a fourth pot have rows of impressed triangular (knife-point) dots.

111. Goukamma River (22°58'E, 34°05'S)

District: Knysna.

Site: There are middens among the dunes east of the river mouth as far as Walker Point or Buffels Bay, where there were also middens, now built over. Visited 1951 and later.

Associations: Crude quartzite flakes.

Pottery: Remains of 3 pots, none complete or reconstructed.

(Rudner). One necked pot has horizontally pierced, internally reinforced lugs and a pointed base. From two other pots come rounded, probably ovoid, bases.

112. Knysna Eastern Head Cave (23°04'E, 34°04'S)

District: Knysna.

Site: There is a cave with a shell midden just inside the opening to the lagoon. It was discovered and excavated partly in 1872. Visited 1951.

Associations: Probably Wilton and quartzite industry. Human skeletons and two painted burial stones have been found here and probably also a

painted shoulder blade of a lion.

Pottery: Remains of 3 pots, none complete or reconstructed.

(SAM 4719). One piece of neck has an overturned and rounded rim with a trimming ridge. Another piece of neck has a plain tapered rim. A third sherd is decorated with two rows of impressed points.

Reports: The cave has been described by Bain (1880) and Péringuey (1911) and in SAM correspondence (1872).

113. Robberg Caves (23°24'E, 34°06'S)

District: Knysna.

Sites: On the Robberg peninsula west of Plettenberg Bay are several caves and rock shelters with shell middens. There are also middens on the island, at the western end of the bay and also west of the peninsula. Some of the caves have been excavated several times, first by guano collectors. An excavation by UCT is still in progress. Visited 1951 and later.

Associations: Much material has been collected from these caves and some of it is in the SAM, including several painted burial stones. The shell middens contain both microlithic and crude quartzite industries, but pottery was only found on or near the surface. Several human skeletons have been found in these caves and also a beautiful bone industry.

Pottery: Remains of 23 pots from the Robberg Caves and 4 pots from Plettenberg Bay, none complete but 4 partly reconstructed.

Fig. XXII: 4 (SAM 2498). The excavation of Cave D near Seal Point. The reconstructed upper half of a pot of Type C2 with an almost straight vertical neck and an overturned, tapered, incorporated and slightly everted rim (max. th. = 5 mm.) with a trimming groove and also a body-neck junction step. It has horizontally pierced, internally reinforced conical lugs (max. th. = 27 mm.) with bent channels, aperture d = 11 mm. The material is red-brown with a black core and a slight admixture of medium quartz sand. Thickness = 6 mm. It was built up in rings with pronounced joints at the base, waist and body-neck junction. It has a red burnish on both sides. Dimensions: D = 21 cm., R = 12 cm., N = 5.8 cm. Ratios: D/R = 1.75, N/R = 0.485. Discussion: See Mossel Bay (fig. XXII: 6-7).

Fig. XXII: 5 (AM). Plettenberg Bay. The reconstructed upper half of a pot with a straight contracted neck and a plain rounded and half overturned rim. It has horizontally pierced, internally reinforced conical lugs (max. th. = 33 mm.). The material is brown with a black core and a slight admixture of coarse black sand. Thickness = 5 mm. Both sides have a red burnish. Dimensions: D = 26 cm., R = 14 cm., N = 5.5 cm. Ratios: D/R = 1.85, N/R = 0.395. This vessel falls somewhere between Types C2 and C1. For the former type see Matjes River (fig. XXIII: 2) and Zwartkop River (fig. XXVII: 3), for the latter see Rietvlei (fig. XX: 3) and Blaauwberg (fig. XIV: 4).

Fig. XXXII: 80 (SAM 2512). Cave D excavation. Piece of a straight vertical neck with a plain tapered and everted rim. The base of the neck has a slight body-neck junction groove and is decorated with a row of oblique

drop marks. The joint is reinforced on the inside. The material is flaky and badly fired, grey in colour and with a slight admixture of quartz sand. Thickness = 6 mm. Neck thickness = 5 mm. There is a red burnish on both sides. Dimensions: R = 8 cm., N = 2.3 cm. Ratio: N/R = 0.285. Discussion: See Hout Bay (fig. XXXII: 61).

Fig. XXXII: 81 (SAM 2513). Cave D excavation. Piece of a bagshaped pot with a short concave vertical neck and a plain rounded rim. The body-neck junction is slightly carinated. There are two conical drilled holes (d = 6-9 mm.) with a piece of rope remaining in one hole. Inside the pot is a charcoal deposit. The material is very uneven and badly fired. The colour is very black and the walls are thick with a slight admixture of sand. Thickness = 11-12 mm. Neck thickness = 8-9 mm. The pot was built up in rings. The outside has a red burnish. Dimensions: D = 18 cm., R = 16 cm., N = 3 cm. Ratios: D/R = 1.12, N/R = 0.185. This is a crude vessel slightly similar in shape to the carinated pot from Ysterfontein (fig. IX: 3). The rim and general shape may be similar to a pot from the Tsitsikama Caves (fig. XXIV: 1).

Another partly reconstructed pot (SAM 2983) from Cave F has a straight contracted neck with an overturned, tapered, incorporated and everted rim (max. th. = 5.5 mm.) with a trimming groove. There is also a body-neck junction step. Probably also from Cave F comes a spout (SAM 2983) from a necked pot with horizontally pierced, internally reinforced lugs, the only spouted pot with lugs found.

Reports: These caves are mentioned by Péringuey (1911) and others.

114. Matjes River (23°29'E, 34°00'S)

District: Knysna.

Sites: On the farm Forest Hall is a cave with a shell midden overlooking the river mouth. A second site is near the cave. A third site is in the small Piet se Bank Cave 1 km. east of Groot Bank on the same farm. These caves were investigated by Goodwin and Van Riet Lowe in 1939. Sites not visited.

Associations: Not known.

Pottery: 3 complete pots.

Fig. XXIII: 1 (SAM 5997). Found under the roots of a yellowwood tree, approximately 1500 years old, near the first cave. A pot of Type C2 with a straight contracted neck and an overturned, tapered, incorporated and everted rim (max. th. = 8 mm.) with a slight trimming groove. There is also a body-neck junction step and two horizontally pierced, internally reinforced lugs with strange nose-shaped bridges. The base is ovoid. The material is not known. There is a red burnish on both sides. Dimensions: H = 26.4 cm., D = 25.5 cm., R = 16.2 cm., N = 5.5 cm. Ratios: H/D = 1.04, D/R = 1.57, N/R = 0.34. A typical Strandloper pot, see Danger Bay (fig. VI: 2-3), but with a lug-shape not found anywhere else.

Fig. XXIII: 2 (SAM 5995). Found in the surface shell deposit of the first cave. A pot also of Type C2 very similar to the previous one with a straight contracted neck and an overturned, rounded, incorporated and everted rim

(max. th. = 10 mm.) with a trimming groove and also a body-neck junction step. The rim and horizontal section are slightly elliptical. It has horizontally pierced, internally reinforced lugs with rounded conical bridges, aperture $d = 16-18$ mm. The base is ovoid. The material is brown with a medium to coarse quartz admixture. Neck thickness = 5 mm. There is a red burnish on both sides. Dimensions: $H = 31.5$ cm., $D = 28.6-29.2$ cm., $R = 15.5-16.5$ cm., $N = 9.0$ cm. Ratios: $H/D = 1.10-1.08$, $D/R = 1.88-1.73$, $N/R = 0.58-0.54$. Discussion: See previous pot.

Fig. XXIII: 3 (AS 11/39). Piet se Bank Cave. Found below the guano but on top of the shell deposit. A pot of Type C2 with a concave contracted neck and an overturned, rounded and incorporated rim with a trimming groove. The lugs are horizontally pierced, internally reinforced and the base is ovoid. The pot has a crack surrounded by drilled holes for repair. The material is reddish brown. Dimensions: $H = 45.7$ cm., $D = 38.1$ cm., $R = 24.1$ cm., $N = 10.5$ cm. Ratios: $H/D = 1.18$, $D/R = 1.58$. This pot is almost bagshaped in its type even if not in the proportions. See also Robberg (fig. XXII: 5).

115. Tsitsikama Caves (23°34'E, 33°59'S)

District: Knysna.

Site: There is a cave with a shell midden at the mouth of the Grootrivier, first excavated in 1884 and later in 1921 by FitzSimons who also excavated other caves in this area. Sites not visited.

Associations: See FitzSimons (1923 and 1926). Pottery was found in the uppermost part of the deposit, but it is also possible that the pottery may have come from one of the other caves.

Pottery: Remains of 20 pots, 1 complete and 3 partly reconstructed.

Fig. XXIV: 1 (PEM 87). A small pot found in the hand of a skeleton. It has a short concave contracted neck and a plain rounded and everted rim. There are no lugs or bosses. The base is globular and not thickened (max. th. = 8 mm.). The material is black with a slight quartz sand admixture. Thickness = 7 mm. It has a black burnish outside and a grey one inside. Dimensions: $H = 10.0$ cm., $D = 11.0$ cm., $R = 7$ cm., $N = 1.5$ cm. Ratios: $H/D = 0.91$, $D/R = 1.43$, $N/R = 0.215$. The proportions of this pot do not fit into the Strandloper types, the only exception found. It can be described as an exceptionally squat necked pot. It is similar to a pot from Oakhurst (fig. XXII: 2) and also slightly resembles the pot from Cape Town (fig. XV: 1). In shape and thickness it is reminiscent of Bantu pottery.

Fig. XXXIII: 13 (PEM 85). Part of a pot of Type C2 with a straight contracted neck and a plain, tapered and everted rim with a slight trimming groove. There is also a body-neck junction step and horizontally pierced, internally reinforced conical lugs (max. th. = 23 mm.) with bent channels, aperture $d = 11$ mm. The material is red with a black core and a slight or no admixture. Thickness = 4.5 mm. The pot has a red burnish on both sides. Dimensions $R = 12$ cm., $N = 3.5$ cm. Ratio: $N/R = 0.29$. Discussion: See Danger Bay (fig. VI: 2-3).

Another partly reconstructed pot (PEM 85) also has a straight contracted neck, but the rim is overturned, rounded and incorporated. It also has a body-neck junction step and horizontally pierced, internally reinforced rounded conical lugs. A third partly reconstructed pot (PEM 85) is bagshaped with a plain tapered rim and horizontally pierced, internally reinforced rounded lugs. There is also part of a bagshaped pot or bowl (PEM 97) with a plain squared rim and the shoulder decorated with three rows of comb impressions plus garlands of the same decoration. The material is brown to black with a slight admixture of mixed sand. Thickness = 7 mm. There is a mottled brown and black burnish on both sides. Dimensions: D = 20 cm., R = 18 cm. Ratio D/R = 1.21. This might be a Bantu pot as the decoration is different from any other Strandloper pot.

Fig. XXXIII: 14 (PEM 85). A horizontally pierced, internally reinforced ring lug or ear (max. th. = 40 mm.). The straight channel has an aperture d = 17 mm. The material is black with a slight sand admixture. Thickness = 7 mm. There is a dark red burnish outside and inside the pot and also in the channel. This is the only ring lug found and might indicate influence from European pottery. There are also a plain tapered rim and three overturned and rounded ones. Two necks are decorated with grooved horizontal lines and one with incised horizontal lines combined with a row of impressed cuneiforms at the base of the neck. There are also pieces of two ovoid bases, one conoid base and one ovoid or conoid base.

116. Coldstream and Van der Walt Caves (23°44'E, 34°00'S)

District: Humansdorp.

Sites: Coldstream Cave lies at the mouth of the Coldstream or Lottering River, while Van der Walt Cave lies farther east, about 14 km. from the sea, although the precise location is not known. Both have shell middens and have been excavated, the former by Péringuey in 1909-11. Neither site has been visited.

Associations: Coldstream Cave: Quartzite tools and many bone tools. Three painted burial stones. Human skeletons of big-limbed people. Van der Walt Cave: Many bone tools and a polished stone. See also Péringuey (1911).

Pottery: Coldstream Cave: Remains of 3 pots, 1 of them complete. Van der Walt Cave: Remains of 6 pots, none complete but 2 partly reconstructed.

Fig. XXIV: 3 (PEM 125). Coldstream Cave. A complete pot discovered by FitzSimons, presumably the same cave as above. This is one of the largest Strandloper pots ever found and is perfectly preserved. It is of Type C2 and has a straight contracted neck with an overturned, rounded and incorporated rim (max. th. = 12 mm.), finished off with a trimming groove. There are horizontally pierced, internally reinforced lugs with rather flat bridges and very big apertures, d = 30 mm. The base is ovoid. The pot has a red-brown burnish and the channels are also burnished. According to a label on the pot the dimensions are: H = 40.7 cm., D = 40.7 cm., R = 17.7 cm., N = 12 cm. Ratios: H/D = 1.00, D/R = 2.30, N/R = 0.67. This squat and rather

high-necked pot is unique in size but otherwise is a typical Strandloper pot; see Danger Bay (fig. VI: 2).

From Coldstream Cave also comes a piece of straight contracted neck (SAM 1378) with an overturned rim, where the overturned part has broken off.

Fig. XXIV: 2 (SAM 1374). Van der Walt Cave, from excavation. A partly reconstructed bagshaped pot of Type B₁ with a plain tapered and slightly everted rim. No lugs were found. The material is black with a slight admixture of coarse sand and with a very uneven thickness (7-11 mm.). Both sides are crudely smoothed, showing tool marks (striation). Dimensions: D = 27 cm., R = 24 cm. Ratio: D/R = 1.12. This is a typical example of a Type B₁ pot found mostly along the coast farther to the north-east, e.g. Qulu (fig. XXIX: 5) and Krause Beach (fig. XXX: 4).

From the same site comes another bagshaped pot of Type B₁ with a plain tapered rim. Two other rims are plain squared or overturned, tapered and incorporated with a trimming ridge. One piece of neck is decorated with grooved horizontal lines.

Reports: Péringuey (1911) reported on both these caves. Laidler (1929) described the Coldstream pot as degenerate. He also states that prepared clay rolls with coarse quartz admixture were found buried with female skeletons.

117. Klasies River Mouth Caves (24°24'E, 34°06'S)

District: Humansdorp.

Sites: There are two caves to the east of the river mouth, both with shell middens consisting mostly of turban shells. Visited 1960.

Associations: Mossel Bay and coarse quartz industry.

Pottery: Remains of 3 pots, none complete or reconstructed.

(SAM 6901, 6903). One piece of plain rounded and everted rim.

118. Slangrivier (24°40'E, 34°10'S)

District: Humansdorp.

Sites: There are middens all along the beach and also on the plateau among sand dunes east of the river mouth. Visited 1954.

Associations: Late Mossel Bay industry (?) with giant crescents.

Pottery: Remains of 10 pots, none complete but 2 partly reconstructed. One partly reconstructed pot (Rudner) comes from Site 2 and has a straight vertical neck with an overturned and tapered rim (max. th. = 7.5 mm.) with a trimming groove. It also has a body-neck junction groove plus inside reinforcement and horizontally pierced, internally reinforced lugs with ridged bridges. The base was ovoid or globular. The material is red-brown with a black core and a fine quartz sand admixture. Thickness = 7 mm. (upper part), 9 mm. (lower part). There is a red burnish on both sides. Dimensions: R = 14 cm., N = 4 cm. Ratio: N/R = 0.285.

Another partly reconstructed pot (Rudner) from Site 5 has a neck with an overturned and rounded rim and horizontally pierced, internally reinforced lugs (max. th. = 25 mm.) with flattish conical bridges. The channels are bent

and burnished, aperture $d = 18$ mm. The material is light red-brown with a black core and a medium sand admixture. Thickness = 6 mm. There is a red burnish on both sides. Dimension: $R = 16$ cm.

There are 5 overturned and tapered rims and 1 overturned and rounded rim. One of the rims is overturned twice, see fig. XXXI: 55 and XXXII: 82. Another rim is overturned and squared. One neck is decorated with grooved horizontal and diagonal lines.

119. Goedgeloof ($24^{\circ}47'E$, $34^{\circ}09'S$)

District: Humansdorp.

Site: Along the old bed of the Sandrivier in the inner part of a vast sand-dune area inland from Cape St. Francis are old-looking, partly consolidated limpet and turban shell middens. The middens are about 5 km. from the sea and about 250 feet above sea-level. Visited 1960 and 1961.

Associations: A Late Mossel Bay industry with giant crescents.

Pottery: Remains of 5 pots, none complete or reconstructed.

Fig. XXXII: 82 (Rudner). Site 2. Piece of a concave vertical neck with a twice overturned and tapered rim (max. th. = 5 mm.) with two trimming grooves. The neck is decorated with grooved diagonal lines. The material is light brown with a black core and a medium quartz admixture, possibly pounded. Thickness = 4-5 mm. There is a bright red burnish on both sides. Dimension: $R = 12.5$ cm. Twice overturned rims have only been found at Bokbaai (fig. XXXI: 55) and Slangrivier.

Fig. XXXII: 83 (Rudner). Site 2. Piece of an overturned, tapered and incorporated rim with the end squared, probably with a trimming ridge (very worn). The material is dark grey with a coarse mixed sand admixture. Thickness = 5 mm. There is a red burnish outside and probably also inside. Dimension: $R = 14.5$ cm.

There are also two horizontally pierced, internally reinforced lugs, one with conical, the other with a rounded bridge. Another piece of neck has a body-neck junction step and the shoulder has signs of grooved vertical lines. The base was probably ovoid.

120. Kromme Bay ($24^{\circ}49'E$, $34^{\circ}10'S$)

District: Humansdorp.

Sites: There is a vast dune area between Cape St. Francis and Goedgeloof along the coast of Kromme Bay, mostly on the farm Kansies. There are several midden sites here at different levels, consisting of limpets, white mussels, turban shells, etc. This is the richest pottery site on this side of the coast. There is now a popular tourist resort next to the sites. Visited 1954 and 1960.

Associations: Late Mossel Bay with giant crescents, Magosian (?) and Wilton industries. A human skull was found here.

Pottery: Remains of 76 pots, none complete but 2 almost completely reconstructed and some partly.

Fig. XXVII: 1 (Rudner). One reconstructed pot of Type C2 has a short

straight, almost vertical neck with an overturned, tapered, squared and incorporated rim (max. th. = 6 mm.) with a trimming groove. There is also a body-neck junction step and horizontally pierced, internally reinforced lugs (max. th. = 27 mm.) with conical bridges and bent channels, which are biconical in shape and burnished, aperture $d = 14$ mm. The base is conoid and reinforced (max. th. = 11 mm.). The material is light brown to red with a black core and a fine sand admixture. Thickness = 6–7 mm. At least the lower part of the pot is built up with rings. There is a light red, fine burnish on both sides. Dimensions: $H = 33$ cm., $D = 22$ cm., $R = 11.6$ cm., $N = 4.0$ cm. Ratios: $H/D = 1.50$, $D/R = 1.90$, $N/R = 0.35$. This tall elegant urn-shaped pot represents the climax of Strandloper pottery and is of the same subtype as the pots from Mossel Bay (fig. XXII: 6–7), Jeffreys Bay (fig. XXV: 5), Waterloo Bay (fig. XXVIII: 1) and Port Alfred (fig. XXVII: 2).

Fig. XXVI: 2 (Rudner). Site 4 almost on top of the plateau, *circa* 100 feet above sea-level. The other reconstructed pot is bagshaped with a short concave contracted neck and an overturned, rounded and incorporated rim (max. th. = 7 mm.), sometimes with an uneven trimming groove. The body-neck junction is marked by a rounded edge, almost carinated (subcarinated). The lugs are horizontally pierced, internally reinforced and the base was probably conoid. There are also some parallel, drilled holes ($d = 6$ mm.). The material is black with a fine quartz sand admixture. Thickness = 7–8 mm. It was built up with rings. There was a dark red burnish on both sides. Dimensions: $D = 22$ cm., $R = 17$ cm., $N = 5.0$ cm. Ratios: $D/R = 1.29$, $N/R = 0.295$. This bagshaped and subcarinated pot is similar to one from Ysterfontein (fig. IX: 3) and to a piece of neck from Robberg Cave (fig. XXXII: 81).

There is at least one more bagshaped pot from this site.

Fig. XXXII: 84 (Rudner). Site 4B. Piece of a straight contracted neck from a pot of Type C2 with an overturned, tapered, incorporated and everted rim (max. th. = 6 mm.) with a deep trimming groove. The neck is decorated with a pattern of grooved, diagonal and horizontal lines, and along the body-neck junction a raised, probably applied, neck band with a row of impressed circular dots ($d = 2$ mm.) on each side of it. The material is light brown with a very black core and a coarse quartz admixture, probably pounded. Thickness = 5 mm. There is a red burnish on the outside, a light brown one on the inside. Dimensions: $R = 12$ cm., $N = 5.5$ cm. Ratio: $N/R = 0.416$. This is the finest decorated neck found during the survey. The only other place where raised neck bands have been found is at Hout Bay (fig. XXXII: 63). Such neck bands are common in some early pottery from Rhodesia.

Fig. XXXIII: 15 (Rudner). A horizontally pierced, internally reinforced lug (max. th. = 59 mm.) with a sharp-pointed conical (horn-shaped) bridge and a slightly bent channel, aperture $d = 17$ mm. The material is brown with a dark grey core and a fine quartz sand admixture. Thickness = 7 mm. There is a dark red burnish on the outside. Dimension: $D = 26$ cm. This is the most pronounced horn-shaped lug found, also the one with the largest maximum thickness. This type of lug is typical for this site, but has also been found at

Port Elizabeth, Ysterfontein and Saldanha Schiereiland. At Kromme Bay 8 out of 25 horizontally pierced, internally reinforced lugs have nose- or horn-shaped bridges.

Fig. XXXIV: 31 (Rudner). Site 4. Part of a reinforced, round-pointed conical base (max. th. = 14 mm.), which is built up in rings. The material is black with a fine quartz sand admixture. Thickness = 7 mm. There is a dark brown burnish on the outside.

Fig. XXXIV: 32 (Rudner). A tubular spout with a plain, outwards bevelled rim where the bevelled part is decorated with grooved diagonal lines in a string pattern. The rest of the spout is decorated with parallel, slightly wavy, grooved lines. The material is black with a fine quartz sand admixture. Thickness = 5.5 mm. Spout dimensions: Length = 22–27 mm., outer d = 38 mm., inner d = 30 mm., channel diameter inside pot, d = 21 mm. Decorated spouts are rare but occur on the Britannia Point pots (fig. VI: 1 and XXXIV: 10) and on the Jeffreys Bay (fig. XXV: 2) and Kayser's Beach (fig. XXIX: 1–2) spouted pots. An almost identical decoration is found on the beautiful spouted pot from Grootdrink (Boegoeberg) on the Orange River (Inland Report).

121. Jeffreys Bay (24°55'E, 34°04'S)

District: Humansdorp.

Site: There are middens all along the beach from the village southwards, consisting mostly of turban shells and limpets. Visited 1951 and 1963.

Associations: Late Mossel Bay industry with giant crescents and Later Stone Age industry. Human remains have also been found here.

Pottery: Remains of 25 pots, 5 of them complete and 1 partly reconstructed.

Fig. XXV: 1 (Rudner). A spouted pot of Type D1 with a short straight vertical neck and an overturned, tapered and incorporated rim (max. th. = 6.5 mm.) with a trimming groove. The horizontal section is elliptical with the long axis through the spout. The shoulder is decorated with two horizontal rows of impressed oval dots (max. d = 5 mm.), there are also six vertical rows below the spout. There are no lugs or bosses. The base is globular and not thickened (max. th. = 6.5 mm.). The material is black with a coarse quartz admixture, possibly pounded. Thickness = 5.5–6.5 mm. There is a red burnish on the outside. Dimensions: H = 25.5 cm., D = 24.1–27.6 cm., R = 10–12.0 cm., N = 3.0 cm. Spout 1 = 20–30 mm., outer d = 32 mm., inner d = 25 mm. Ratios: H/D = 1.06–0.93, D/R = 2.0–2.76, N/R = 0.25–0.276. This is the type specimen for Type D1. This type is found from Ysterfontein (fig. X: 2) in the west to Kaysers Beach in the east, and also inland at Committees Drift on the Great Fish River, at Grootdrink (Boegoeberg) on the Orange River and at Van Rhynsdorp (Inland Report).

Fig. XXV: 2 (NMB). A spouted pot of Type D1 with part of the neck missing. The neck was probably concave contracted. The pot has an elliptical section and an ovoid base. There are no lugs or bosses. The material is dark brown to black with a coarse quartz admixture, probably pounded. Thickness

= 5.5 mm. The pot has a black burnish. Dimensions: $D = 19.8-21.5$ cm., $R = 8$ cm. Spout outer $d = 20$ mm. Ratio: $D/R = 2.48-2.69$. Discussion: See previous pot.

Fig. XXV: 3 (NMB). A spouted pot of Type D₁ with a short concave contracted neck and an overturned, tapered and incorporated rim with a trimming groove. The spout is flared and the base is conoid. There are no lugs or bosses, no decoration and the section is not elliptical. The material is brown to black with a sparse, coarse quartz admixture, possibly pounded. It has a light brown to black burnish. Dimensions: $H = 18.0$ cm., $D = 17.8$ cm., $R = 8.3$ cm., $N = 1.5$ cm. Spout outer $d = 30$ mm. Ratios: $H/D = 1.01$, $D/R = 2.14$, $N/R = 0.18$. Discussion: See fig. XXV: 1. The rim is of an unusual type.

Fig. XXV: 4 (Rudner). The reconstructed upper part of a pot of Type C₂ with a short straight contracted neck and an overturned, tapered and incorporated rim (max. th. = 8 mm.) with a trimming groove. There is also a body-neck junction step. The horizontally pierced, internally reinforced lugs (max. th. = 42 mm.) have conical bridges and bent channels, aperture $d = 20$ mm. The base was pointed, probably conoid, and thickened. There is also a drilled, conical hole ($d = 6-10$ mm.). The material is light brown to grey with a fine quartz sand admixture. Thickness = 6 mm. The pot is built up with rings and has a pronounced waist joint. There is a red burnish on the outside. Dimensions: $D = 24$ cm., $R = 17.5$ cm., $N = 3.2$ cm. Ratios: $D/R = 1.43$, $N/R = 0.182$. Discussion: See Danger Bay (fig. VI: 2-3).

Fig. XXV: 5 (A. van Wyk). A completely reconstructed tall pot of Type C₂ with a concave, contracted neck and an overturned, rounded, incorporated and everted rim. There is a rim trimming groove and also a body-neck junction groove. The lugs are horizontally pierced, internally reinforced with rounded, conical bridges and aperture $d = 13$ mm. The material is light brown with no noticeable admixture, and the pot has a red burnish. Thickness = 4-6 mm. Dimensions: $H = 34.0$ cm., $D = 25.5$ cm., $R = 12.0-12.5$ cm., $N = 5.0$ cm. Ratios: $H/D = 1.34$, $D/R = 2.04-2.12$, $N/R = 0.406-0.418$. Discussion: See Kromme Bay (fig. XXVI: 1).

Fig. XXV: 6 (PEM 1440/50). A complete pot of Type C₂ with a concave contracted, almost vertical neck and an overturned, tapered, incorporated and squared rim (max. th. = 6 mm.) with a trimming groove. The neck is decorated with grooved horizontal lines and there is also a body-neck junction groove. The lugs are horizontally pierced, internally reinforced, aperture $d = 11$ mm. The base is conical and probably reinforced. The material is brown with a black core and a fine or no admixture. Thickness = 4 mm. The pot has a red-brown burnish. Dimensions: $H = 30.5$ cm., $D = 24.8$ cm., $R = 11.8$ cm., $N = 4.8$ cm. Ratios: $H/D = 1.23$, $D/R = 2.10$, $N/R = 0.406$. Discussion: See previous pot.

Fig. XXXII: 85 (Rudner). Piece of a contracted neck with a plain, rounded rim. The rounded external part of the rim is decorated with grooved diagonal lines in a string pattern, while the rest of the neck is decorated with grooved horizontal lines. The grooves are finely striated. The material is light brown with a dark grey core and a rich admixture of medium quartz, probably

pounded. Thickness = 5–6 mm. (neck thickness = 6–8 mm.). There is a fine dark red burnish on both sides. This is an unusual combination of decoration; see discussion on the spout from Kromme Bay (fig. XXXIV: 32). There are several more pieces of decorated necks from this site and there is also a broken spout and a small pressed-out boss. One base is globular with a small applied nipple.

122. Kabeljaauw River (24°57'E, 33°59'S)

District: Humansdorp.

Site: There are middens at the mouth of the river. Not visited.

Associations: Not known.

Pottery: Remains of 5 pots, none complete or reconstructed.

Fig. XXXII: 86 (AM/C 1010). A piece of neck, probably contracted, with an overturned, sharply tapered, incorporated and everted rim and a trimming groove. The neck is decorated with grooved, more or less horizontal lines. The material is brown with a black core and some medium brown sand admixture. Thickness = 6 mm. There is a red burnish on both sides. Dimension: R = 12 cm. Sharply tapered rims are common in the Port Elizabeth area.

Fig. XXXII: 87 (AM/C 1010). Another neck piece has an overturned, tapered, rounded and incorporated rim with a trimming groove. The very worn neck was probably decorated with grooved horizontal lines. The material is brown with a black core and has some admixture of medium sand. Thickness = 4 mm. There was a red burnish on both sides. Dimension: R = 16 cm.

There is also another neck piece with an overturned, rounded and incorporated rim with a pronounced trimming groove and also a piece of body-neck junction decorated with a row of incised, short diagonal lines and with the inside of the junction reinforced.

I. PORT ELIZABETH

124. Gamtoos River (25°06'E, 33°57'S)

District: Port Elizabeth.

Site: There are large middens 3–5 km. east of the river mouth. Gess Site 24. Not visited.

Associations: Mossel Bay industry, Magosian (?) and Wilton (?).

Pottery: Remains of 28 pots, none complete but 6 partly reconstructed.

Fig. XXVI: 5 (SAM 4738). The reconstructed upper part of a pot of Type C2 with a straight contracted neck, an overturned, tapered, incorporated and everted rim (max. th. = 6.5 mm.) with a slight trimming groove and a body-neck junction step. The pot has horizontally pierced, internally reinforced lugs (broken). The material is brown with a black core and a fine quartz sand admixture. Thickness = 8 mm. Neck thickness = 6–8 mm. There is a red burnish outside and a coarse gritty surface inside. Dimensions D = 21 cm., R = 15 cm., N = 6.0 cm. Ratios: D/R = 1.40, N/R = 0.40. Discussion: See Danger Bay (fig. VI: 2–3).

Fig. XXXII: 88 (SAM 4738). Piece of a concave, contracted neck with an overturned, tapered and incorporated rim (max. th. = 7.5 mm.) with a trimming groove and also a body-neck junction step with inside reinforcement. There are also horizontally pierced, internally reinforced lugs with rounded conical bridges and bent, biconical channels, aperture $d = 14$ mm. The material is light brown with a dark grey core and a fine quartz sand admixture. Thickness = 5.5–6.5 mm. The vessel was built up in rings. There are also a few conical, drilled holes ($d = 5$ –12 mm.). The surface is not burnished but gritty. Dimensions: $R = 16$ cm., $N = 3.0$ cm. Ratio: $N/R = 0.187$. Discussion: See Noordhoek (fig. XXXII: 64). Biconical lug channels have also been found at Kromme Bay (fig. XXVI: 1).

Pieces of a coarse bowl with a tapered rounded rim and a comb stamped pattern were also found at this site. The material is black with a grass admixture. Thickness = 8–10 mm. This is a Bushman pot, see Port Elizabeth (fig. XXVII: 5).

All the lugs from this site are horizontally pierced, internally reinforced, one of them nose-shaped and one ridged.

125. Van Stadens River (25°13'E, 33°58'S)

District: Port Elizabeth.

Site: There are middens among the dunes west of the river mouth and also on the eastern side at the high water mark. Gess Site 39. Not visited.

Historical evidence: Thunberg met Gonaqua Hottentots at this river in 1773 and so did Sparrman in 1775. This was the eastern border for the Damaqua Hottentots (Maingard, 1931).

Associations: Mossel Bay industry with giant crescents, crude quartzite industry and also small blade tools, probably Wilton.

Pottery: Remains of 4 pots, 1 almost complete and 1 partly reconstructed.

Fig. XXVI: 3 (Gess Coll.). A reconstructed bagshaped pot of Type B1 with a plain tapered rim and probably a conoid base, which was thickened (max. th. = 10 mm.). There are no lugs or bosses. There are some conical, bored holes ($d = 3$ –6 mm.). The material is black with a very slight, probably natural admixture. It is badly fired and flaky. The thickness varies from 4 mm. at the rim to 6 mm. at the middle and 10 mm. at the base. There was probably a brown burnish on both sides. Dimension: $D = R = 14$ cm. Ratio: $D/R = 1.00$. This is a small example of the plain bagshaped pot of Type B1 common farther to the east.

Fig. XXVI: 4 (PEM 1469/65). An almost complete pot of Type C1 with a convex contracted neck and a plain tapered and squared rim. The opening is slightly elliptical. The pot has horizontally pierced, internally reinforced lugs (broken) and a conical base. The material is black with a fine or no admixture. Thickness = 7 mm. There is a light brown burnish. Dimensions: $H = 30.0$ cm., $D = 24.4$ cm., $R = 16.5$ –17.5 cm., $N = 9.0$ cm. Ratios: $H/D = 1.23$, $D/R = 1.48$ –1.39, $N/R = 0.51$ –0.55. This is another transitional type between necked and bagshaped pots. It slightly resembles the pots from Alexander Bay and Kleinsee (fig. IV: 1), also maybe the pot from Rufane River (fig. XXVIII: 6).

126. Maitland River ($25^{\circ}17'E$, $34^{\circ}00'S$)

District: Port Elizabeth.

Site: On the western side of the river mouth there is a plateau with dunes and middens *circa* 150–200 feet above sea-level. Gess Site 13. Visited 1963.

Associations: Mossel Bay industry and Magosian industry.

Pottery: Remains of 8 pots, none complete or reconstructed.

(Gess Coll.). Three pieces of necks are decorated with grooved horizontal lines while one neck piece has grooved diagonal almost vertical lines and a body-neck junction groove. There are also two pointed bases, one with a flattened nipple.

127. Sea View ($25^{\circ}31'E$, $34^{\circ}02'S$)

District: Port Elizabeth.

Sites: There are middens of old *Patella* and fresh-looking *Donax* 3–5 km. west of Sea View Hotel, approximately 30–100 feet above sea-level. This is Gess Site 5. There are other middens of old *Patella* 500 m. east of the hotel. Gess Site 33. These sites are now built over. Not visited.

Associations: Mossel Bay industry, possibly also a Later Stone Age industry.

Pottery: Remains of 21 pots, 1 complete and 1 partly reconstructed.

Fig. XXVII: 1 (PEM 1434/4). The complete pot is of Type C1 and has a straight vertical neck with a plain squared rim and is decorated with grooved horizontal lines. On the shoulder are four vertical ridge-shaped bosses, probably pressed-out ($h = 6$ mm.). There is a row of impressed dots around the shoulder just below the body-neck junction and two rows around each of the bosses. The base is globular. The material is black, probably with little or no admixture. Neck thickness = 5 mm. There is a mottled red, brown and black burnish outside and also inside the neck. Dimensions: $H = 21.0$ cm., $D = 21.9$ cm., $R = 12.6$ cm., $N = 4.0$ cm. Ratios: $H/D = 0.93$, $D/R = 1.74$, $N/R = 0.318$. Decorated pots of Type C1 are fairly rare but do occur, e.g. Kleinsee (fig. IV: 2), Ysterfontein (fig. X: 1) and Modderivier (fig. XI: 5). The shape is somewhat similar to pots from Die Lagoon (fig. XIX: 3) and Lambert's Bay (fig. V: 5).

Fig. XXVII: 2 (Gess Coll.). Gess Site 5. A small bagshaped pot with a straight vertical neck and an overturned, tapered and incorporated rim (max. th. = 5 mm.) with a trimming groove and also a body-neck junction groove. The lugs are horizontally pierced, internally reinforced with conical bridges and straight channels aperture $d = 8$ mm. The material is red-brown with a black core and almost no admixture. Thickness = 3–4 mm. There is a red burnish outside and inside the pot. Dimensions: $D = 10.0$ cm., $R = 8.0$ cm., $N = 4.0$ cm. Ratios: $D/R = 1.25$, $N/R = 0.50$. Similar small bagshaped pots come from Buffels Bay (fig. XVII: 5–6) and Kleinemonde (fig. XXVIII: 5).

Fig. XXXII: 89 (Gess Coll.) Gess Site 33. Piece of a short straight vertical neck with a plain rounded, almost squared rim. There is a body-neck junction groove and below it on the shoulder a row of oblique shallow S-impressions, then a grooved line and finally a row of semicircular impressions. The material is salmon pink with a coarse quartz admixture, possibly pounded (see Hangklip,

etc.). Dimension: $N = 2.0$ cm. This unusual decoration has not been found at any other site.

From Sea View also comes a rim from a bagshaped pot or bowl with a grooved line just below the lip and below the line a row of impressed dots.

128. Sardinia Bay ($25^{\circ}33'E$, $34^{\circ}02'S$)

District: Port Elizabeth.

Site: A poor midden site on the eastern side of Sardinia Bay. Gess Site 48. Not visited.

Associations: Mossel Bay, or quartzite flake industry.

Pottery: Remains of 2 pots, none complete or reconstructed.

(Gess Coll.). There is a rim from a pot with a straight contracted neck which is decorated with grooved horizontal lines. The rim is overturned and rounded with a pronounced trimming groove. Another rim is plain and tapered.

129. Cape Recife ($25^{\circ}42'E$, $34^{\circ}02'S$)

District: Port Elizabeth.

Site: There is a small white mussel midden 2.5 km. towards Willows. Gess Site 26. Not visited.

Associations: Not known.

Pottery: Remains of 2 pots, 1 of them partly reconstructed.

Fig. XXVII: 6 (Gess Coll.). The reconstructed upper part of a pot of Type C2 with a concave contracted neck and an overturned rounded and incorporated rim with a trimming groove. There is also a body-neck junction groove. The neck is decorated with grooved horizontal lines. The material is dark grey with a coarse quartz admixture, possibly pounded. Thickness = 5 mm. There is a bright red burnish on both sides.

Another piece of neck has an overturned and tapered rim with a trimming groove. The base is ovoid or globular with bored holes.

130. Port Elizabeth ($25^{\circ}39'E$, $33^{\circ}59'S$)

District: Port Elizabeth.

Sites: Algoa Bay was fringed with middens in patches and belts up to 400 m. long and 100 m. wide. Humewood is built on extensive middens. A few middens still remain in dunes near Port Elizabeth. Strandlopers are said to have lived here till about 1800 (Laidler, 1935). Visited 1963.

Historical evidence: Dias reported that two women at Algoa Bay were collecting shellfish (Axelsson, 1940).

Associations: Laidler (1935) reported that Stone Age cultures, Hottentot and Bantu cultural remains can be recognized here.

Pottery: Remains of 41 pots, none complete but some partly reconstructed.

Fig. XXVII: 5 (PEM 351). Drift sands near Port Elizabeth. Reconstructed shouldered bowl with a plain rounded rim and the whole body decorated with horizontal rows of circular comb impressions, intruding upon each other. The material is black with a grass admixture and is of uneven thickness = about

10 mm. The inside has a black very smooth burnish, while the outside is covered with fatty carbon deposit. Dimensions: D = 26 cm., R = 24 cm. Ratio: D/R = 1.08. This is a typical Bushman pot as described by Dunn (1931) and often found on inland Smithfield sites (Inland Report). Two more such pots were found at Port Elizabeth (see also fig. XXXII: 91), one at Gamtoos River and one at East London. They probably indicate that the Strandlopers sometimes married Bushman women, a theory supported by the presence of Bush features among the Strandlopers; see the skeleton from Bokbaai midden (Singer, 1955).

Fig. XXVII: 7 (PEM 64). Port Elizabeth middens, probably Humewood. The upper part of a pot of Type C2 with a straight contracted neck, an overturned, rounded, incorporated and slightly everted rim with a trimming groove. There is a slight body-neck junction groove and horizontally pierced, internally reinforced lugs (max. th. = 33 mm.) with low ridged bridges and bent channels, aperture d = 20 mm. The material is red-brown with a black core and a slight fine quartz sand admixture, probably natural. Thickness = 5–6 mm. There is a mottled red and black burnish on both sides. Dimensions: R = 15 cm., N = 5.2 cm. Ratio: N/R = 0.346. Discussion: See Danger Bay (fig. VI: 2–3).

Fig. XXXII: 90 (PEM 64). Site as above. Part of a concave contracted neck with a plain tapered, rounded and everted rim and a trimming groove. The neck is decorated with an unusual combination of grooved horizontal and diagonal lines. The material is light brown with a black core and some coarse quartz sand admixture. Thickness = 5 mm. There is a dark red burnish outside and a light brown one inside. Dimensions: R = 16 cm., N = 7.0 cm. Ratio: N/R = 0.436.

Fig. XXXII: 91 (PEM 865). Midden on Port Elizabeth sea-shore. Piece of a bowl or possibly bagshaped pot with a plain rounded rim. The whole piece is decorated with horizontal rows of deep comb-stamp impressions. The material is black with a grass admixture. Thickness = 8–9 mm. It has a fine black burnish on both sides. Dimension: R = 18 cm. This is certainly also a Bushman pot, see fig. XXVII: 5.

Fig. XXXIII: 16 (PEM 351). Site as above. Part of a vertical, applied ridged boss (h = 5 mm.), surrounded by a row of impressed triangular dots. The material is brown with a black core and no admixture. Thickness = 4 mm. There is a red to brown burnish on both sides. This decorated ridge boss is similar to one from Port Alfred (fig. XXXIII: 17).

From the dune site (PEM 351) also comes part of a shoulder and a contracted neck. The former is decorated at the break with a vertical row of impressed drop marks, while the neck is decorated with incised horizontal lines and a pronounced body-neck junction groove. This pot also has horizontally pierced, internally reinforced lugs with flat bridges not projecting outside the pot wall. Another piece of contracted neck has an overturned, thinly tapered and everted rim and is decorated with very close, incised horizontal lines.

From middens near Port Elizabeth (PEM 349) come tapered rims from at least two tall bagshaped pots of Type B1. There are also parts of three

contracted necks with overturned rims and trimming grooves. One of these necks is decorated with horizontal lines, probably grooved.

From the Port Elizabeth middens (PEM 64) comes a concave contracted neck with an overturned, tapered (outwards bevelled) and incorporated rim with a trimming groove. The bevelled part is decorated with short vertical incised lines while the neck is decorated with broad grooved horizontal lines, the rectangular grooves being somewhat deeper on the lower side (groove width = 2 mm.). Another neck is similar to the one from Gamtoos River (fig. XXXII: 88) and another overturned and tapered rim probably comes from a bagshaped pot. There are also four horizontally pierced, internally reinforced lugs from this site, two of them with burnished channels.

From Port Elizabeth middens (PEM 865) come several neck and rim pieces of different types. Only one of them is decorated with incised slightly sloping lines. There is also another piece of Bushman pottery decorated with horizontal rows of comb-stamped pattern. A horizontally pierced, slightly reinforced lug has a slightly up-turned, horn-shaped bridge; see Kromme Bay (fig. XXXIII: 15).

From Port Elizabeth beach (AM/C 92-5, 261-271) come other neck and rim pieces. One is similar to the one from Robberg Cave (fig. XXXII: 81). Two other rims have drilled parallel holes ($d = 5$ mm.) not far below the rim. Two plain tapered rims probably come from bagshaped pots of Type B1. One of these pots has horizontally pierced, externally applied ear lugs with straight channels, aperture $d = 16$ mm., of similar type as lug from Walvis Bay (fig. XXXIII: 3).

Reports: Bliss wrote in 1924 (SAM Corr.) that he had pieces of pottery collected in 1903 from the beach middens. They included pieces of overturned, rounded and tapered rims with the overturned part decorated with impressed dots and the neck with broad grooved horizontal lines. Another rim had the overturned part decorated with cross-hatched lines (string pattern) and the neck with incised horizontal lines (see Kromme Bay, fig. XXXIV: 32).

Laidler (1929) gave as his opinion that Algoa Bay and district had a considerable colony of Hottentots who showed unusual artistic inclination. 'Pot making appears in this district to reach its apotheosis, and ornamentation is nowhere so varied.'

131. Zwartkops River (25°38'E, 33°53'S)

District: Port Elizabeth.

Site: There is a midden area south of the mouth among the dunes. Gess Site 32. Not visited.

Associations: This site is rich in pottery but very poor in tools. Human skeletons have been found here and are now at Witwatersrand University.

Pottery: Remains of 8 pots, 2 of them complete.

Fig. XXVII: 3 (ELM 393). A complete pot of Type C2 with a straight contracted neck and an overturned, rounded and incorporated rim (max. th. = 5.5 mm.) with a trimming groove. The lugs are horizontally pierced, internally

reinforced (max. th. = 33 mm.) with rounded conical bridges and bent burnished channels, aperture $d = 20$ mm. The base is ovoid and slightly thickened (max. th. = 9 mm.). The material is black with a little coarse sand admixture. Thickness = 5 mm. There is a red burnish outside, black inside. There are some drilled holes, both parallel and conical. Dimensions: $H = 21.4$ cm., $D = 18.5$ cm., $R = 13.0$ cm., $N = 4.0$ cm. Ratios: $H/D = 1.23$, $D/R = 1.42$, $N/R = 0.307$. Discussion: See Danger Bay (fig. VI: 2-3).

Fig. XXVII: 4 (PEM 62). A bowl with a plain tapered rim and a globular base (max. th. = 15 mm.). The material is black and uneven with some admixture, certainly natural. Thickness = about 12 mm. There is a brown burnish on both sides. Dimensions: $H = 11.6$ cm., $D = 15.5$ cm., $R = 14.5$ cm., Ratios: $H/D = 0.75$, $D/R = 1.07$. This type of bowl is found in the eastern areas, e.g. Rufane River (fig. XXVIII: 4), Qulu River (fig. XXIX: 3), East London (fig. XXIX: 6) and Kei River (fig. XXX: 5).

From the same site come one, possibly three, rims from bagshaped pots. There are also three horizontally pierced, internally reinforced lugs.

132. St. Georges Strand (25°40'E, 33°50'S)

District: Port Elizabeth.

Site: There are middens among the dunes north of the village. Gess Site 42. Not visited.

Associations: Possibly a Mossel Bay industry.

Pottery: Remains of 12 pots, 1 of them partly reconstructed.

(Gess Coll.). The reconstructed upper part of a pot of Type C2 has a concavo-convex, contracted neck and an overturned, tapered and incorporated rim (max. th. = 7 mm.) with a trimming groove. The neck is decorated with fairly fine, grooved, horizontal lines and very pronounced body-neck junction groove. The pot has horizontally pierced, internally reinforced lugs and a reinforced probably ovoid base. The material is light brown with a black core and no admixture. Thickness = 4-6 mm. There is a fine bright dark red burnish outside and a light brown one inside. Dimensions: $D = 22$ cm., $R = 12$ cm., $N = 7$ cm. Ratios: $D/R = 1.83$, $N/R = 0.582$.

133. Hougham Park Beach (24°46'E, 33°46'S)

District: Port Elizabeth.

Site: North-east of the Coega River mouth and half-way to the Sundays River mouth are middens among the dunes along the sea. Gess Site 6. Not visited.

Associations: Possibly Mossel Bay and Magosian industries.

Pottery: Remains of 4 pots, none complete or reconstructed.

(Gess Coll.). A plain tapered rim comes from a pot with a straight contracted neck and a tubular spout, while a plain tapered and an overturned, tapered and incorporated rim with a trimming groove come from necked or bagshaped pots.

134. Sundays River (25°49'E, 33°43'S)

District: Port Elizabeth.

Site: There are middens between the loop of the river and the sea on the southern side of the mouth. Gess Site 30. Not visited.

Associations: A few Mossel Bay tools.

Pottery: Remains of 3 pots, none complete or reconstructed.

(PEM and Gess Coll.). Two pieces of contracted necks with overturned rims, also a Strandloper lug.

J. PORT ALFRED

135. Congoskraal (25°59'E, 33°42'S)

District: Alexandria.

Site: There are middens among the dunes 6 km. from the farm-house and situated on a calcrete floor. The middens consist of *Donax serra*. There is an old Bantu kraal near by. Gess Site 25. Not visited.

Associations: A few Mossel Bay and Later Stone Age tools.

Pottery: Remains of 13 pots, none complete or reconstructed.

(Gess Coll.). There are eleven pieces of rims, of which probably at least seven come from bagshaped pots. One neck is straight contracted with a plain tapered and slightly everted rim. Another neck with an overturned rim and a trimming groove is decorated with grooved diagonal lines. There are also two Strandloper lugs.

136. Springmount (26°02'E, 33°42'S)

District: Alexandria.

Site: There are shell middens on the slopes of the dunes at the sea. Not visited.

Associations: Mossel Bay industry, Magosian (?) and Later Stone Age industries found here.

Pottery: Remains of 10 pots, none complete or reconstructed.

(AM 2768 and AM/C 1175). There are six pieces of decorated necks. One comes from a pot with a convex contracted neck and an overturned, tapered and incorporated rim with a trimming groove. The neck is decorated with grooved horizontal lines and finished off with a body-neck junction groove, reinforced on the inside. The pot also has horizontally pierced, internally reinforced lugs with rounded conical bridges and bent channels, aperture $d = 15$ mm. The other five necks are decorated with grooved horizontal lines. Two rims are probably from bagshaped pots, one is plain tapered, the other is overturned, sharply tapered and incorporated with a pronounced trimming groove. There is also a horizontally pierced, externally applied nose-shaped conical lug (max. th. = 28 mm.) with a straight channel, aperture $d = 7$ mm. This lug probably comes from a bagshaped pot.

137. Paardevlei (26°12'E, 33°44'S)

District: Alexandria.

Site: There are shell middens of *Donax serra* and a few mussels in a 6 to 12-inch layer. Not visited.

Associations: Mossel Bay industry with giant crescents.

Pottery: Remains of 6 pots, none complete or reconstructed.

(AM 1206). Parts of necks from six pots, only one of them decorated with grooved horizontal lines. There is also part of an ovoid or conoid base (max. th. = 11 mm.) with an ammonite spiral.

138. Woody Cape (26°19'E, 33°46'S)

District: Alexandria.

Site: There are shell middens east of the point. Not visited.

Associations: Mossel Bay industry with giant crescents found in the midden, silcrete flakes suggesting Wilton found near the midden.

Pottery: Remains of 11 pots, none complete but 1 partly reconstructed.

Fig. XXVIII: 3 (AM/C 1154). The reconstructed upper part of a pot of Type C2 with a short straight vertical neck, an overturned, tapered, rounded and incorporated rim (max. th. = 5 mm.) with a trimming groove. The neck is decorated with six grooved shallow horizontal lines and below them a row of impressed oblique drop marks and a body-neck junction groove. From the latter runs a diagonal row of drop marks down on one side of the horizontally pierced, internally reinforced lug (max. th. = 28 mm.). Only a piece of this part was found. The lug has an almost flat bridge and a bent channel, aperture d = 12-14 mm. The material is light brown with a black core and no admixture. Thickness = 4 mm. There is a red burnish on both sides. This is a very good quality pot. Dimensions: R = 13 cm., N = 4.0 cm. Ratio: N/O = 0.306. Discussion: See Mossel Bay (fig. XXII: 7).

There are four more necks decorated with grooved horizontal lines and two of them have in addition a row of impressed prick marks at the body-neck junction. One piece of pottery probably comes from a shoulder and is decorated with impressed round prick marks (d = 1.5 mm.). There are also five Strandloper lugs.

139. Perdekloof (26°22'E, 33°45'S)

District: Alexandria.

Site: There are middens among the sand dunes along the sea. Visited 1961.

Associations: Crude quartzite tools.

Pottery: Remains of 6 pots, none complete but 1 partly reconstructed.

(Rudner). The partly reconstructed pot is a plain bagshaped pot of Type B1 with an overturned, sharply tapered and incorporated rim with a trimming groove, resembling the rim from Waterloo Bay (fig. XXXII: 93). The material is black with an admixture of medium sand. Thickness = 10-11 mm. The surface is crudely smoothed. There are a couple of drilled conical holes (d = 6-13 mm.). Dimensions: D = 22 cm., R = 20 cm. Ratio: D/R =

1.10. This is a tall beaker-shaped pot of Type B1.

There are five more neck pieces from this site, of which at least two are from bagshaped pots. A probably bagshaped pot with a plain squared rim is made of very coarse crackling and flaking black material with an admixture of some sand plus what appears to be pounded pottery. This piece and a piece of neck from Cannon Rocks are the only instances where an admixture of pounded pottery was found during the survey.

140. Cannon Rocks (26°33'E, 33°45'S)

District: Alexandria.

Site: There are midden sites between Cape Padrone and Cannon Rocks on the plateau. Not visited.

Associations: Mossel Bay industry with giant crescents, also other quartzite flakes.

Pottery: Remains of 5 pots, none complete or reconstructed.

(AM/C 1153 and AM 2098). Four pieces of necks, one with a plain tapered rim, possibly from a bagshaped pot, and one plain squared with a slight trimming ridge. One piece of neck has a body-neck junction groove and is decorated with a deeply incised (in wet clay), cross-hatching pattern. The material is coarse with an admixture of sand and possibly pounded pottery. Another piece of neck is decorated with a deeply incised (also in wet clay) herringbone pattern. Both these last neck pieces have a decoration, and in one case an admixture, of a type which suggests that they are of Bantu origin (see also Perdekloof). This type of decoration, boldly executed in the wet clay, is found on Early Natal Coastal Pottery (Schofield, 1948).

141. Bushmans River (26°40'E, 33°42'S)

District: Alexandria.

Site: There are middens at Quihoek. Not visited.

Associations: Probably Mossel Bay industry and possibly Magosian.

Pottery: Remains of 1 pot, not whole or reconstructed.

(ELM 248). One piece of neck with a plain rounded and slightly squared rim from a necked or bagshaped pot. The material is brown with a slight admixture. Thickness = 9 mm. There is a black burnish outside and a red one inside.

142. Kariega River (26°42'E, 33°41'S)

District: Bathurst.

Site: There is a midden site between Bushmans and Kariega River mouths near Fishermans Cave. Not visited.

Associations: Probably a Magosian industry including points and Kasouga flakes on the floor next to the midden.

Pottery: Remains of 3 pots, none whole or reconstructed.

(AM 2106). One plain tapered and rounded rim from a bagshaped pot of Type B1 (R = 20 cm.). Another piece of a straight contracted neck with an

overturned, tapered and incorporated rim with a deep trimming groove and also a body-neck junction groove. A third piece of neck is decorated with grooved horizontal lines and from the same pot comes a piece of conoid or ovoid base, slightly thickened (max. th. = 10 mm.).

Reports: Dr. Atherstone (1858) reported that on the coast between the Kariëga and Bushmans Rivers he found pottery and the fossilized bones of a *Boselaphus* in the sand by a spring. The pottery has a conical base and ears with holes. A kraal of 'Wild Hottentots and Bushmen' lived among these sand hills up to about between 1750 and 1800. He added that there are shell middens all along this coast.

143. Kasouga River (26°44'E, 33°39'S)

District: Bathurst.

Site: There are shell middens among the sand dunes west of the river mouth. Not visited.

Associations: Wilton and Magosian industries.

Pottery: Remains of 3 pots, none complete but 1 partly reconstructed.

(SAM F. Taylor and AM). A partly reconstructed bagshaped pot or possibly a bowl has a plain squared and slightly everted rim. The upper part of the neck is decorated with a band of incised diagonal cross-hatched lines. The material is black with a little sand admixture, probably natural. Thickness = 8 mm. The outside has a dark red burnish or possibly a slip. This also seems to be a Bantu pot (see Cannon Rocks).

A piece of concave vertical neck has a plain tapered rim and is decorated with a check pattern of crudely grooved lines. This may also be a Bantu pot.

Another piece of plain tapered rim probably comes from a plain bagshaped pot.

144. Port Alfred (26°53'E, 33°37'S)

District: Bathurst.

Sites: There is an old shell midden near Shelly Beach and Soutvlei (Kowie West) and another midden at Kowie East. Not visited.

Associations: At Kowie West is a Mossel Bay industry with giant crescents and also a Magosian industry. There is also a Wilton industry at Kowie East.

Pottery: Remains of 28 pots, 1 of them complete and 2 partly reconstructed.

Fig. XXVIII: 2 (AM/C 276). A complete pot found upside down in a midden 6.5 km. east of Kowie mouth, actually near the Rufane River site. It is a tall pot of Type C2 with a straight contracted neck, an overturned, squared and incorporated rim (max. th. = 5 mm.) with a trimming groove and a conical base but no lugs or bosses. The neck is decorated with fine incised horizontal lines finished off with a body-neck junction line. The material is fine with a very fine burnish on both sides. Dimensions: H = 37.5 cm., D = 25.8 cm., R = 14.0 cm., N = 4.5 cm. Ratios: H/D = 1.46, D/R = 1.84, N/R = 0.321. This is the most elegant vessel covered by the survey. It resembles the beautiful pot from Kromme Bay (fig. XXVI: 1), which however

has lugs, and more so the pot from Waterloo Bay (fig. XXVIII: 1), which may not have had lugs.

Fig. XXXIII: 17 (AM/C 503). Piece of an applied ridged boss ($h = 10$ mm.) from a shoulder and surrounded by two to three rows of impressed oval prick marks. The material is brown with a grey core and a coarse mixed sand admixture. Thickness = 5 mm. There is a brown burnish on both sides.

From Port Alfred come six neck pieces decorated with grooved horizontal lines, two with a combination of grooved horizontal and diagonal lines, one with incised horizontal lines, one with a combination of grooved horizontal lines and short vertical or diagonal lines at the body-neck junction and 2 with a combination of grooved horizontal lines and an impressed body-neck junction prick pattern. Two shoulder pieces are also decorated with rows of impressed drop marks. There are also 2 rims from bagshaped pots, 1 plain tapered and the other one overturned, tapered and incorporated with a trimming groove. The latter has a drilled conical hole ($d = 6-10$ mm.) just below the rim. There are also a piece of a pointed, reinforced base (max. th. = 17 mm.) and 6 typical Strandloper lugs, one of them slightly ridged. A small tapered and rounded piece of pottery, length = 30 mm., $d = 7$ mm., is possibly the leg of a figurine and comes from the same site as the complete pot.

Reports: Schönland (1906) reported that Mr. Bowker told him that when his father settled near Port Alfred in 1820 there were still Strandlopers there, whom his father employed in lime burning. Laidler stated (1929) that 'certain shell mound pottery in this area was recognized as Gonaqua by the natives'.

145. Rufane River ($26^{\circ}56'E$, $33^{\circ}35'S$)

District: Bathurst.

Site: There are middens about 100 feet above sea-level on the eastern side of the river mouth, consisting mostly of mussels etc. Not visited.

Associations: Mossel Bay industry and Magosian.

Pottery: Remains of 7 pots, 2 of them complete and 1 almost completely reconstructed.

Fig. XXVIII: 4 (AM/C 107). Found in midden. A small complete bowl with a plain tapered and very uneven rim. The material is black with a slight or no admixture. The thickness varies about 7 mm. The base is globular and reinforced (max. th. = 12 mm.). The outside and inside of the pot is crudely smoothed. Dimensions: $H = 5.2$ cm., $D = R = 10.0$ cm. Ratios: $H/D = 0.52$, $D/R = 1.00$. Discussion: See Zwartkops River (fig. XXVII: 4).

Fig. XXVIII: 6 (AM/C 108 and 110). In midden. A reconstructed bagshaped pot of Type B1 with a plain tapered rim and a conical base (max. th. = 12 mm.). The pot probably did not have any lugs or bosses. The material is crude and the pot is built up in rings. Thickness = 7-8 mm. It has a coarse sand admixture and the surface is red and black and crudely smoothed. Dimensions: $H =$ about 29 cm., $D = 25$ cm., $R = 18.5$ cm. Ratios: $H/D = 1.16$, $D/R = 1.35$. Similar to the pot from Krause Beach (fig. XXX: 4).

Fig. XXVIII: 7 (AM). Excavated from midden. A complete pot of Type

C2 with a straight vertical neck, an overturned, rounded, incorporated and slightly everted rim (max. th. = 6 mm.) with a trimming groove and also a body-neck junction step. The lugs are horizontally pierced, internally reinforced, aperture $d = 14$ mm., and the base is ovoid. The material is red with a black core and there is a slight or no admixture. Thickness = 5–6 mm. There is a red burnish on both sides. Dimensions: $H = 27.0$ cm., $D = 22.6$ cm., $R = 14.0$ cm., $N = 4.0$ cm. Ratios: $H/D = 1.20$, $D/R = 1.62$, $N/R = 0.285$. Discussion: See Kromme Bay (fig. XXVI: 1).

There is also a plain tapered rim from a large plain bagshaped pot ($R = 26$ cm.) and part of a concave contracted neck with an overturned, rounded and incorporated rim with a trimming groove and the neck decorated with grooved shallow horizontal lines finished off at the body-neck junction with a row of grooved short diagonal lines. Another piece of neck is decorated with crudely grooved horizontal lines and yet another with grooved horizontal lines is finished off with a row of impressed round prick marks ($d = 2$ mm.) on the shoulder.

146. Sea View, Bathurst (not known)

District: Bathurst.

Site: Midden site. The actual location is not known. Not visited.

Associations: Grinding stones.

Pottery: Remains of 1 pot, not complete or reconstructed.

(AM/C 1080). A horizontally pierced, externally applied disc lug, aperture $d = 10$ mm., which probably comes from a large plain bagshaped pot of Type B1. It is similar to disc lugs from Walvis Bay (fig. XXXIII: 4) and Port Nolloth (fig. XXXII: 6).

147. Kleinemonde ($27^{\circ}03'E$, $33^{\circ}32'S$)

District: Bathurst.

Site: There is a large midden area east of the village. Middens of limpets etc. Not visited.

Associations: Complete Wilton and Magosian assemblages have been found on the calcrete floor between the middens. A Mossel Bay industry has been found on sand away from the middens.

Pottery: Remains of 7 pots, 1 of them complete and 4 partly reconstructed.

Fig. XXVIII: 5 (AM/C 1424). A complete small pot of Type C2 with a straight contracted, almost vertical, neck and a plain, tapered and everted rim with a trimming groove. The neck is decorated with slightly sloping incised lines and is finished off at the body-neck junction with a groove. The lugs are horizontally pierced, internally reinforced with rounded bridges, aperture $d = 10$ mm. The base is globular. The material is brown with a black core and a slight sand admixture. Thickness = 5 mm. There is a red burnish on the outside. Dimensions: $H = 14.2$ cm., $D = 12.7$ cm., $R = 8.8$ – 9.2 cm., $N = 4.2$ cm. Ratios: $H/D = 1.12$, $D/R = 1.41$, $N/R = 0.466$. Discussion: See Sea View (fig. XXVII: 2).

Fig. XXXII: 92 (ELM 368). Piece of rim from a large bagshaped pot of Type B1. The rim is plain, tapered and decorated along the edge with semi-circular dentitions. The material is black with an occasional stone in it. Thickness = 10–11 mm. The surface is dark red and crudely smoothed. Dimensions: D = 34 cm., R = 32 cm. Ratio: D/R = 1.06. Large vessels of Type B1 are typical for this area; see also Qulu River (fig. XXIX: 5) and Krause Beach (fig. XXX: 4). The notched rim also occurs on two pots from East London. This feature also occurs on Strandloper pottery from Durban (Schoute-Vanneck etc., 1958). Schofield (1948) associated notched rims with NC2 pottery from the Natal and Transkei coast, made by the first Bantu inhabitants with Sotho affinities.

There is another bagshaped pot of Type B1 from the same site, smaller than the one described above and with a plain tapered rim. Two other pots are probably also bagshaped with plain tapered rims and uneven material. One piece of neck has an overturned, rounded and badly incorporated rim with a trimming groove. The neck is decorated with grooved horizontal lines.

Reports: Bowker (1870) reported that there are shell middens midway between Kleinemonde and Fish River and thence all along the coast to Bashee River. Large mounds 3 to 4 miles inland show shell, pottery, etc., which shows that the people came from the inland.

149. Waterloo Bay (27°10'E, 33°28'S)

District: Peddie.

Site: There are middens at Stalwart Point north of Waterloo Bay. The site was investigated by H. and J. Deacon in 1963. Not visited.

Associations: Magosian and Middle Stone Age industries.

Pottery: Remains of 13 pots, none complete but 1 partly reconstructed.

Fig. XXVIII: 1 (AM/P 63/1 Deacon). The reconstructed upper part of a pot of Type C2 with a straight contracted neck and an overturned, squared, incorporated and everted rim (max. th. = 5 mm.) with a trimming groove. The neck is decorated with grooved horizontal lines and finished off at the body-neck junction with a row of grooved short diagonal lines. It is not known whether the pot had any lugs, but probably not. The material is brown with an admixture of coarse black sand, consisting of iron and manganese oxide concretions. Thickness = 4 mm. There is a brown burnish on both sides. Dimensions: D = 22 cm., R = 13.5 cm., N = 4.5 cm. Ratios: D/R = 1.63, N/R = 0.345. A very beautiful pot of the same type as the pot from Port Alfred (fig. XXVIII: 2). The neck decoration is the same as one from Rufane River and one from Woody Cape. Discussion: See also Kromme Bay (fig. XXVI: 1).

Fig. XXXII: 93 (AM/P 63/1 Deacon). A piece of rim, probably from a bagshaped pot. The rim is overturned, sharply tapered and incorporated (max. th. = 8 mm.) with a slight trimming groove. The material is brown to grey with a coarse brown sand admixture. Thickness = 9 mm. The pot is brown and coarsely smoothed on both sides. Dimension: R = 20 cm. Discus-

sion: See similar rim from Vanputtensvlei (fig. XXXI: 28).

Fig. XXXIII: 18 (AM/P 63/1 Deacon). A horizontally pierced, internally reinforced lug with a conical bridge (max. th. = 36 mm.) decorated with a vertical row of short horizontal lines. The channel is bent with fingernail impressions, aperture $d = 16$ mm. There is also part of a body-neck junction groove above the lug. The material is brown with a coarse brown sand admixture. Thickness = 7 mm. There is a red burnish on both sides. It is very similar to a lug from Blaauwberg (fig. XIII: 1), but decorated lugs also occur at Mossel Bay (fig. XXXIII: 12) and Port Nolloth (fig. XXXIII: 7).

A piece of contracted neck with a plain, tapered rim is decorated with grooved shallow horizontal lines and finished off at the body-neck junction with a row of grooved short vertical lines; see also Port Alfred and Noordhoek (fig. XXXII: 65). There are also rims from six other, probably bagshaped, pots.

150. Umtana River (27°16'E, 33°26'S)

District: Peddie.

Site: Not known.

Associations: A grinder and a few crude scrapers.

Pottery: Remains of 3 pots, none complete or reconstructed.

(AM/C 1278 and ELM 366). A piece of plain tapered rim from a bowl or bagshaped pot of crude black, thick material. Thickness = 9–11 mm. Dimension: $R = 11$ cm. Another plain tapered rim comes from a bagshaped pot and also is in crude black material. Thickness = 8 mm. Both are coarsely smoothed on both sides. From the same site also comes a typical Strandloper lug with a very flat bridge (max. th. = 21 mm.) and bent channel, aperture $d = 15$ mm.

K. EAST LONDON AND THE TRANSKEI

151. Kayzers Beach (27°36'E, 33°13'S)

District: East London.

Sites: There are large middens on the slope of an overgrown dune just south of the village. It consists of limpets, turban shells, etc. Farther south are small flat middens on the northern side of a small river mouth. They consist of limpets, mussels, etc. Visited 1963.

Historical evidence: In 1622 a ship was wrecked near Keiskamma River mouth in the Gonaqua country. The inhabitants were described by the crew as whiter than mulattoes and speaking a language full of clicks. They lived on shellfish, roots and game, though they possessed cattle (Maingard, 1931).

Associations: First site has Later Stone Age and Middle Stone Age industries and much pottery. The second group of sites has a Wilton (?) and Magosian industries.

Pottery: Remains of 13 pots, none complete but 1 completely and 1 partly reconstructed.

Fig. XXIX: 1 (AS). Also illustrated in *Trans. roy. Soc. S. Afr.* XXVI, 1938, Pl. XIII: 4. A spouted pot of Type D₁ with a concave vertical neck and a

plain squared rim. The neck is decorated with slightly sloping incised lines finished off with a body-neck junction groove and from it some vertical grooves down the shoulder. The tubular spout is not complete, but was also decorated with sloping parallel lines and finished off with a groove and from it a vertical line downwards from the lowest point. The base was probably globular. The horizontal section of the pot is slightly elliptical. The material is black inside and red-brown outside with a slight quartz admixture. Thickness = 6–8 mm. It has a dark red-brown burnish outside. Dimensions: $D = 28\text{--}30$ cm., $R = 12$ cm., $N = 7.5$ cm. Ratios: $D/R = 2.42\text{--}2.55$, $N/R = 0.624$. This spouted pot and the following one both belong to Type D1 as do also the spouted pots from Jeffreys Bay (fig. XXV: 1–3), but are superiorly decorated. A very similar pot comes from Committees Drift on the Great Fish River with a diameter $D =$ about 20.5 cm. (see Schofield, 1948, Pl I: 1).

Fig. XXIX: 2 (AM/C 1242). A fully reconstructed spouted pot almost identical to the previous one but slightly smaller. It has a concave vertical neck with a plain squared rim. The neck is decorated with fine grooved horizontal lines, while the body-neck junction groove and the vertical lines from it are broad grooves. The tubular spout is decorated like the neck. The base is ovoid. The material is black at the base, grading to reddish at the neck and has a medium quartz admixture. Thickness = 5 mm. The pot is coarsely smoothed. Dimensions: $H = 19$ cm., $D = 17.5$ cm., $R = 9.0$ cm., $N = 4.5$ cm. Spout outer $d = 36$ mm. Ratios: $H/D = 1.08$, $D/R = 1.94$, $N/R = 0.50$. Discussion: See previous pot. It is possible that this pot also had an elliptical section.

Fig. XXXII: 94 (AS). See report in *Trans. roy. Soc. S. Afr.* XXVI, 1938, Pl. XIV: 11 (Laidler, 1938). Piece of an almost straight vertical neck with an overturned, tapered and incorporated rim. The edge was possibly decorated with hatching (string pattern). The neck is decorated with vertical triple rows of triangular impressions. The material is light brown with a light grey core and a sand admixture. Thickness = 5 mm. Dimension: $R = 12$ cm. Only at Swakopmund has a similar decoration been found (fig. XXXI: 2) and also around a boss at Port Elizabeth (fig. XXXIII: 16).

From the same site comes a straight vertical neck with a plain squared rim and decorated with one grooved horizontal line. Another short straight vertical neck has a plain tapered rim and is decorated with shallow grooved horizontal lines. Another short contracted neck has a plain, squared and everted rim and is decorated with incised horizontal lines and below them a row of short diagonal lines. A piece of shoulder is decorated with a vertical band of three rows of impressed circular marks, probably made with a reed as they are raised in the middle. The material is red-brown with a black core and a slight sand admixture. It appears to have a red slip. This may be a piece of Bantu pottery. There is also a piece of short concave vertical neck with a plain squared rim, $R = 12$ cm. At the body-neck junction is a row of impressed squarish prick marks ($d = 2$ mm.). There are also two typical Strandloper lugs.

Reports: Laidler (1931, 1935, 1938) has written several reports on this site,

where he collected sherds from 31 different pots. He divided the pottery into seven types.

152. Qulu River (27°45'E, 33°07'S)

District: East London.

Site: There are large shell middens among the sand dunes. This site is also called Gulu or Gxulu River. Not visited.

Associations: Not known.

Pottery: Remains of 8 pots, 2 of them complete and 1 partly reconstructed.

Fig. XXIX: 3 (ELM 250). A crude bowl with a plain tapered rim, in one spot provided with a rounded and thickened extension (l = 30 mm., h = 10 mm., th. = 10 mm.). The base is globular and slightly thickened (max. th. = 10 mm.). The material is crude and has a coarse sand admixture. Thickness = 8 mm. There is a red burnish. Dimensions: H = 12.5 cm., D = R = 19 cm. Ratios: H/D = 0.68, D/R = 1.00. Discussion: See Zwartkops River (fig. XXVII: 4) and Rufane River (fig. XXVIII: 4).

Fig. XXIX: 4 (ELM 250). The reconstructed lower part of a pot of Type C2 with a contracted neck, a body-neck junction step, a thickened ovoid base (max. th. = 10 mm.) and horizontally pierced, internally reinforced lugs with flat, rounded bridges and bent channels, aperture d = 16 mm. The material is black with a sparse coarse quartz sand admixture. Thickness = 6 mm. There is a red burnish outside and a black one inside. Dimension: D = 19.5 cm. One of the last 'typical' Strandloper pots of Type C2; see Danger Bay (fig. VI: 2-3).

Fig. XXIX: 5 (ELM 250). A very large bagshaped pot of Type B1 with a plain and tapered rim and a globular base (max. th. = 12 mm.). There is a drilled parallel hole (d = 8 mm.) near the rim. The material is red-brown with a medium sand admixture. Thickness = 8-9 mm. The pot was probably built up in slabs, but there is a waist joint. There is a red-brown burnish on the outside. Dimensions: H = 40.0 cm., D = 44.0 cm., R = 41.0 cm. Ratios: H/D = 0.91, D/R = 1.07. Discussion: See Van der Walt Cave (fig. XXIV: 2).

There are also sherds from another large bowl or bagshaped pot with a plain tapered rim, D = 38 cm., and crude black material, and also from a smaller bagshaped pot, D = 26 cm. There are pieces of three necked pots. One neck is decorated with grooved horizontal lines and a body-neck junction groove. Another straight vertical neck has a grooved horizontal line just below the plain tapered rim and also a body-neck junction groove. There are also two typical Strandloper lugs.

153. Cove Rock (27°50'E, 33°05'S)

District: East London.

Site: Among the beach dunes opposite the rock are some middens. Visited 1951.

Associations: A few crude flakes.

Pottery: Remains of 8 pots, none complete, 2 partly reconstructed.

Fig. XXX: 3 (Rudner). The reconstructed upper part of a pot with a short concave contracted neck and a plain squared rim. The lower part of the neck at the body-neck junction is decorated with two grooved horizontal lines and groups of three grooved vertical lines running down the shoulder. The material is light brown with a grey core and with a medium to coarse manganese oxide and white quartz sand admixture. Thickness = 6.5–7.5 mm. There is a very fine dark red burnish on the outside and also inside the neck. Dimensions: D = 36 cm., R = 20 cm., N = 3.5 cm. Ratios: D/R = 1.80, N/R = 0.175. The very fine burnish of this pot is reminiscent of modern Bantu ware. The decoration is similar to that of the spouted pots from Kaysers Beach (fig. XXIX: 1–2). This is not a typical Strandloper pot and may be of Bantu origin.

A concave contracted neck with a plain tapered and squared rim has a slight trimming groove and is decorated on the lower part of the neck with grooved horizontal lines and between them a hatching of grooved diagonal lines. From the bottom line at the body-neck junction run some grooved vertical lines down the shoulder, as in the previous pot. There are also two other neck pieces decorated in a similar way. There are two more pieces of plain squared rim. One piece of plain tapered rim probably comes from a very small bowl, R = 9 cm., with a drilled parallel hole (d = 5 mm.) near the rim. There is also part of a conoid or ovoid base (max. th. = 9 mm.) from a pot with a contracted neck.

154. Blind River (27°52'E, 33°04'S)

District: East London.

Sites: There are middens at the Blind River mouth and also at Leach Bay. The latter site visited 1951.

Associations: Not known.

Pottery: Remains of 5 pots, none complete but 4 partly reconstructed.

(AM/C 1263 and Rudner). Three pots are probably bagshaped of Type B1. Two of the rims are plain tapered, one of them is notched, R = 16 cm., as at Kleinemonde (fig. XXXII: 92), the other one is larger, R = 26 cm. The third rim is overturned, rounded and incorporated with a trimming groove, R = 22 cm. The fourth pot has a straight contracted neck with a plain, tapered and slightly everted rim. There is also a body-neck junction groove.

155. Shelly Beach (27°54'E, 33°03'S)

District: East London.

Sites: There are middens at Shelly Beach and at Westbank. Visited 1951.

Associations: Not known.

Pottery: Remains of 5 pots, none complete, 1 partly reconstructed.

(ELM 36/E and Rudner). The partly reconstructed pot is bagshaped or a bowl with a plain tapered rim. The material is black with some sand admixture and is of a good quality. It was built up in rings. Thickness = 6 mm. There is a black burnish outside, a brown one inside. Dimensions: D = 17 cm., R = 16 cm. Ratio: D/R = 1.06.

A part of a concave vertical neck with a plain squared rim and decorated with a deeply incised chevron pattern, channelled in the wet clay. The material is brown-black with some coarse brown sand admixture. Thickness = 9–10 mm. R = 30 cm. This is probably a Bantu pot.

Report: Laidler (1929, 1935) has described this site.

156. Buffalo River (27°55'E, 33°02'S)

District: East London.

Sites: There were large middens at the Buffalo River mouth now removed, and also on Signal Hill, East London.

Associations: Magosian and Middle Stone Age industries.

Pottery: Remains of 37 pots, 1 of them complete, a few partly reconstructed.

Fig. XXIX: 6 (AM/C 1253). A complete small crude bowl with a plain tapered rim and with a small rounded and thinned extension of the rim at one spot. The base is globular and slightly thickened (max. th. = 8 mm.). The material is dark brown with a slight admixture. Thickness = 6 mm. The surface is crudely smoothed. Dimensions: H = 5.8 cm., D = R = 9.0 cm. Ratio: H/D = 0.645, D/R = 1.00. Discussion: See Rufane River (fig. XXVIII: 4).

Fig. XXXII: 95 (ELM 64). East London harbour. Piece of a contracted neck with a plain rounded rim and three horizontal rather deeply grooved lines. The material is dark grey with a slight admixture. Thickness = 7 mm. There is a dark brown burnish on both sides. Dimension: R = 14 cm.

From the same site comes an almost identical neck piece to the one just mentioned. Ten other neck pieces are decorated with grooved horizontal lines (some of them striated), one of them finished off with a row of impressed round prick marks on the shoulder. One other neck has two grooved horizontal lines and below them a cross-hatched pattern of incised lines. This is probably Bantu ware. Another neck is decorated with incised horizontal lines. A piece of shoulder from another pot is decorated with crudely scratched horizontal and diagonal lines. The material in this pot is grey-brown with a grass admixture. Thickness = 6–10 mm. This is probably also Bantu ware. Four different shoulder pieces are decorated with impressed round or small prick marks. One piece of neck is also decorated with such impressions. One plain, tapered and squared rim, R = 14 cm., comes from a bowl or bagshaped pot.

From Signal Hill (AM/C 1158) comes a plain tapered rim, R = 22 cm., from a bagshaped pot made of coarse material, thickness = 10 mm., which is crudely smoothed. From the same site comes another plain tapered and slightly everted rim, R = 18 cm., from a bagshaped pot made of coarse material, thickness = 8–9 mm., which is crudely smoothed.

From the harbour site (ELM 64) comes an almost overturned, tapered but not incorporated rim, R = 24 cm., from a bagshaped pot made of crude black uneven material, badly baked with no admixture, thickness = 8 mm. There is also a plain tapered and squared rim, R = 32 cm. The square edge of the rim is decorated with fine incised cross-lines, the only time this was found. The material is black with no admixture, thickness = 7–10 mm. The pot is

crudely smoothed. Only one horizontally pierced, internally reinforced lug was found at this site.

Also from East London (SAM 1206 Wood, 1909) comes a plain tapered rim, $R = 20$ cm., from a bagshaped pot and a plain, tapered and everted rim, $R = 22$ cm., which is serrated; see Kleinemonde (fig. XXXII: 92), also from a bagshaped pot. The material of the first pot is black with a medium sand admixture, thickness = 8 mm., while from the second pot it is grey-brown with a medium brown sand admixture, thickness = 9 mm.

Reports: Laidler (1929). The better material is found only near the Buffalo and Keiskama Rivers. At the Buffalo River mouth there are three midden layers. The top layer has coarse, thick-based but also thin Hottentot type sherds, while the lower layer (15 feet down) produced only fine Hottentot ware. In a later report (Laidler, 1938) he subdivided the pottery from this area into seven classes, ranging from Recent Bantu to pure Hottentot ware.

157. Eastern Beach ($27^{\circ}57'E$, $33^{\circ}01'S$)

District: East London.

Site: Midden. Not visited.

Associations: Bones and Dutch clay pipe found. Otherwise not known.

Pottery: Remains of 2 pots, 1 of them partly reconstructed.

(ELM 466). The partly reconstructed pot, probably of Type C2, has a straight vertical neck with an overturned, sharply tapered and incorporated rim with a trimming groove. The neck is decorated with two groups of grooved horizontal lines, four in each group. The material is black with a slight admixture. Thickness = 7 mm. There is a red burnish on both sides. Dimensions: $R = 14$ cm., $N = 5.5$ cm. Ratio: $N/R = 0.392$.

From the same site comes a piece of a globular base with a nipple (max. th. = 20 mm.). The material is black with a slight or no admixture. Thickness = 8–9 mm. It has a black burnish.

158. Bonza Bay ($27^{\circ}58'E$, $32^{\circ}58'S$)

District: East London.

Site: Middens among the dunes. Not visited.

Associations: Not known.

Pottery: Remains of 1 pot, partly reconstructed.

(ELM 251). It is the upper part of a large bagshaped pot of Type B1 with a plain, tapered and squared rim, $R = 32$ cm. The material is brown with some coarse quartz admixture and is well fired. Thickness = 8–10 mm. The pot is crudely smoothed.

159. Gonubie River ($28^{\circ}02'E$, $32^{\circ}56'S$)

District: East London.

Site: Middens. Not visited.

Associations: One big scraper of Smithfield type.

Pottery: Remains of 1 pot, partly reconstructed.

(ELM 398). It is part of a large bagshaped pot of Type B₁ with a plain tapered rim, R = 26 cm. The material is black with an admixture of mixed sand and stones. Thickness = 13 mm. The pot was crudely smoothed.

160. Krause Beach (not known)

District: East London.

Site: There are middens situated between the Gonubie and Cintza River mouths. The exact situation is not known. Not visited.

Associations: Not known.

Pottery: Remains of 1 pot, wholly reconstructed.

Fig. XXX: 4 (ELM 588). This is a large bagshaped pot of Type B₁ with a plain tapered and rounded rim and a globular base (max. th. = 20 mm.). The material is dark brown to black, badly fired and with some coarse sand admixture. Thickness = 10–11 mm. The surface is crudely smoothed. Dimensions: H = 36.0 cm., D = 36.5 cm., R = 30.5 cm. Ratios: H/D = 0.99, D/R = 1.20. This is a good example of Type B₁ pottery.

161. Cintza River (28°07'E, 32°50'S)

District: East London.

Site: There are middens at the mouth. Not visited.

Associations: Crude indurated shale flakes (Smithfield?), glass beads, Chinese and European pottery. A flask-shaped pot with a very narrow neck (on show in ELM) either comes from the East or is a Strandloper imitation.

Pottery: Remains of 8 pots, 4 of them partly reconstructed. All the reconstructed pots are bagshaped of Type B₁. One of them (ELM 247) has a plain, tapered and slightly everted rim (D = 28 cm., R = 26 cm., D/R = 1.08) and horizontally pierced, externally applied conical lugs with straight channels, aperture d = 15 mm. The material is red-brown outside, black inside with some coarse sand admixture. Thickness = 7–10 mm. There is a red burnish outside, a brown to black one inside. Another bagshaped pot (ELM 245) has a plain tapered rim (D = 22 cm., R = 20 cm., D/R = 1.10) and two others have plain tapered and squared rims (R = 26 cm., and R = 24 cm.). The second rim is decorated with a few notches. There is also an overturned, rounded and incorporated rim with a trimming groove (R = 14 cm.) from a necked pot and also a horizontally pierced, internally reinforced lug (max. th. = 33 mm.), the last one found in this survey.

162. Kefani River (28°08'E, 32°48'S)

District: East London.

Site: There are shell middens on the eastern bank of the mouth. Not visited.

Associations: Smithfield industry (Sm.P?) with concavo-convex scrapers in indurated shale.

Pottery: Remains of 7 pots, none complete or reconstructed.

Fig. XXXII: 96 (ELM 335). Piece of a neck with a plain, tapered and

inverted rim. It is decorated with a pattern of impressed vertical slightly crescentic, lines, possibly made with a finger-nail. The material is brown with a coarse sand admixture. Thickness = 7 mm. There is a red-brown burnish on both sides. Dimension: $R = 12$ cm. Neither the rim nor the decoration is typical of Strandloper pottery. The decoration is similar to that of Bushman pottery; see Port Elizabeth (fig. XXXII: 91). Schofield (1945) associated nail-marked surface decoration with the NC2 pottery of Natal and the Transkei and with the first Bantu inhabitants of Sotho origin.

There is also part of a straight contracted neck with an overturned, tapered and incorporated rim, $R = 12$ cm., with a trimming groove. The neck is decorated with deep incised horizontal lines. Another piece of neck with a plain, tapered and squared rim, $R = 18$ cm., is decorated with boldly incised diagonal cross-hatching of Early Bantu type (see Shelly Beach, Kasouga River and Cannon Rocks) made in wet clay. A piece of neck with a plain rounded rim, $R = 12$ cm., is decorated with grooved horizontal lines. There are also a plain rounded rim, $R = 9$ cm., and a plain, tapered and squared rim, $R = 18$ cm. One plain, tapered rim comes from a large bagshaped pot of Type B1. It was made of black material with some sand admixture. Thickness = 12 mm.

163. Kei River

District: Komgha.

Sites: *Morgan Bay* ($28^{\circ}20'E$, $32^{\circ}43'S$). Middens. Not visited.

Bruce Bay ($28^{\circ}23'E$, $32^{\circ}41'S$). Middens at Kei River mouth. Not visited.

Associations: Not known.

Pottery: Remains of 2 pots, 1 complete and 1 partly reconstructed.

Fig. XXX: 5 (ELM 2/A). *Bruce Bay*. A complete bowl with a plain, tapered rim, slightly elliptical in plan, and a globular base. The material, which is crude and uneven, is black with a fine or no admixture. Thickness = 8–10 mm. Dimensions: $H = 11.0$ cm., $D = 15.0$ – 16.0 cm., $R = 14.0$ – 16.0 cm. Ratios: $H/D = 0.69$ – 0.73 , $D/R = 0.94$ – 1.14 . Discussion: See Zwartkops River (fig. XXVII: 4).

From *Morgan Bay* (ELM 472) comes a piece of a large bagshaped pot with a plain tapered rim ($D = 26$ cm., $R = 24$ cm., $D/R = 1.08$). The uneven material is brown with some sand admixture. Thickness = 8–10 mm. Both sides are crudely smoothed.

Reports: Laidler (1929). Kei River-mouth mounds have lugged pottery of coarse type. Later (Laidler, 1938) he distinguishes between four different types in this area.

164. Mazeppa Bay ($28^{\circ}39'E$, $32^{\circ}28'S$)

District: Willowvale.

Site: Middens among dunes. Not visited.

Associations: Not known.

Pottery: Remains of 1 pot, partly reconstructed.

(AM/C 1032). This is a bagshaped pot of Type B₁ with a plain tapered rim, R = 16 cm. The material is black with a medium to coarse mixed sand admixture. Thickness = 7 mm. It probably had a red burnish on both sides.

165. Dwessa (28°48'E, 32°20'S)

District: Willowvale.

Site: There are shell middens on the beach about 25 m. above high tide mark. The surface is strewn with shells and there are signs of old fire places in the middle. In a short trench, 12–18 inches deep, there is no pottery below 3 inches. Investigated by G. Isaac. Not visited.

Associations: Not known.

Pottery: Remains of 5 pots, 1 almost completely reconstructed and 3 partly.

Fig. XXX: 1 (SAM Isaac). The reconstructed pot of Type B₁ is bagshaped with a plain tapered rim and horizontally pierced, externally applied disc lugs (max. th. = 49 mm.). The bridge is ridged with a straight channel, aperture d = 20 mm. The base was probably globular and reinforced (max. th. = 18 mm.). The well-fired material is brown with a grey core and a fine to medium quartz sand admixture. Thickness = 11–12 mm. There is a brown burnish on both sides. Dimensions: D = 27 cm., R = 24 cm. Ratio: D/R = 1.12. The bagshaped pots of Type B₁ occasionally have lugs; see M'bolompo Point (fig. XXXIII: 19), Cintza River and Port Elizabeth. Two pots of the same shape were found at Otto's Bluff in Natal (Chubb and Schofield, 1932).

There are also a plain tapered and slightly squared rim, R = 40 cm., from a large bagshaped pot of Type B₁ (wall thickness = 10 mm.) with some drilled conical holes (d = 4–8 mm.) and what looks like a plain, tapered rim but actually is an overturned tapered and incorporated rim, R = more than 40 cm., from a large bagshaped pot of Type B₁ (wall thickness = 8 mm.). Another rim is overturned, tapered and incorporated with a trimming groove (D = 30 cm., R = 26 cm., D/R = 1.15), also from a bagshaped pot of Type B₁.

166. Bashee River (28°55'E, 32°14'S)

District: Willowvale.

Site: Midden. Not visited.

Associations: Not known.

Pottery: 1 complete pot.

Fig. XXX: 2 (ELM 1). A complete bowl with a plain tapered rim and vertically pierced, externally applied conical lugs. The channels are straight vertical, aperture d = 3 mm. The base is globular and reinforced (max. th. = 20 mm.). The material is black with a fine or no admixture and probably built up in rings. Thickness = 8–10 mm. There is a red-brown burnish on both sides. Dimensions: H = 9.0 cm., D = R = 13.0–13.5 cm. Ratios H/D = 0.68, D/R = 1.00. The only other pots of the survey with vertically pierced lugs were found at Arniston (fig. XIX: 4) and Walvis Bay (fig. XXXIII: 1–2). An almost identical lug was found in Durban (Schofield, 1936, fig. 3: 3). Schofield assigned it with some reservation to Class NC₂ which he associated with an early Sotho

people. Identical lugs were also found on a carinated pot from Bushmanland and similar lugs on a pot from Koffiefontein in the Orange Free State associated with a Smithfield assemblage (Inland Report).

167. M'bolompo Point (29°05'E, 32°05'S)

District: Elliotdale.

Site: A dune area with a scattered midden. Not visited.

Associations: A Smithfield industry (Smithfield P?) with large scrapers, points, grinding stones and much pottery.

Pottery: Remains of 1 pot, partly reconstructed, and 1 pottery pipe.

Fig. XXXIII: 19 (ELM 436). The reconstructed upper part of a necked pot, which should rather be regarded as bagshaped of Type B₁, with a concave contracted neck, a plain tapered and rather uneven rim and horizontally pierced, externally applied rounded conical lugs, ($h = 20$ mm.), aperture $d = 7$ mm. The material is black, badly fired and coarse with some coarse sand admixture. Thickness = 8 mm. The pot is dark brown and crudely smoothed. Dimensions: $D = 26$ cm., $R = 18$ cm., $N = 3.5$ cm. Ratios: $D/R = 1.50$, $N/R = 0.195$. This is a necked pot according to its proportions, but in type it is a bagshaped pot of Type B₁ and similar to the pot from Dwessa (fig. XXX: 1) but with a smaller opening.

Fig. XXXIII: 20 (ELM 436). Part of a pottery pipe bowl made of black material with some coarse and fine sand admixture. It has a red burnish. Dimensions: $H = 50$ mm., $D = 37$ mm., larger $R = 32$ mm., smaller $R = 13$ mm. This is the only pottery pipe in the survey, but others have been reported from the East London area and from Natal (Schoute-Vanneck, 1958). Goodwin (1929) reported one from Burnt Kraal, Grahamstown, in a Wilton assemblage. Schofield (1948) associated pipe bowls with NC2 pottery of the Natal and Transkei coast.

8. HISTORICAL EVIDENCE

The earliest seafarers to the Cape sometimes described the indigenous population in their chronicles but did not mention the use of pottery. It was only after 1652, when the Dutch established a settlement at Table Bay, that earthenware pots were casually mentioned in the *Journal of Jan van Riebeeck* (1952). There is an entry on 24 November 1652 reporting that some men from the fort visited the Saldanhars (Hottentots) encamped near the fort. They were 'offered milk, which our men, seeing that the pots were very dirty and unsuitable for drinking from, declined genteely and politely'. On 29 January 1654 an entry reads: 'In the afternoon again sent our sick-comforter to the Saldanhars (who were encamped near the fort) to see what cattle could be traded from them, and also, if possible, to barter some pots from them in which to attempt smelting the said material which looks as if it contains silver and gold.' Another entry from 6 March 1654 reads: 'These Hottentots (a mile from the fort) were busily engaged in boiling down train-oil from the blubber of the dead whale

washed ashore in the bay.' This boiling down was probably done in an earthenware pot.

Laidler and Schofield have quoted some of the historical evidence in their reports on pottery, but it may be worth repeating some of it here plus some additional sources not quoted by them. Johann Schreyer (*Reisebeschreibungen*, 1931), a German who visited the Cape in 1669–77, describes the Hottentots and mentions that their household equipment consisted of one to two earthenware pots, which they made by hand, each for himself, out of clay and which they let harden in the sun.

Ten Ryne in 1686 (Schofield, 1948) states that the richer among the Hottentots made most beautiful pots for use in cooking, and another Dutchman, Grevenbroek, describes in 1695 how the Hottentots made their pottery: 'The women also make earthenware vessels quite skilfully out of moistened clay. They dig up the clay and carry it home, where it is cut up into portions the size of a walnut. These are placed on a skin and sprinkled with a little water from time to time to prevent their getting too dry. They are then kneaded into little cylinders, like bottles, each an ell long. The first step is to mould the clay into a circle to form the bottom of the pot; then by further modelling they make a deep or wide vessel as suits their fancy and the law of proportion. This is polished and smoothed inside and out with the fingers and with a sea-shell, and smeared all over with a red colouring matter rather like minium (red lead). The pot is then left for a day or two in the same house in which it was made, well covered over with a skin or mat, lest it gets too much air or wind, and so dry too quickly and fall into cracks. Finally the pot is stuffed with dry cowdung, provided with handles and placed on a bright fire. After baking it is ready for various uses.' This account agrees well with our knowledge of the pottery, although it seems improbable that the lugs were added at such a late stage. The red colouring matter added after the smoothing was certainly red ochre (haematite).

Peter Kolben (1731), a German visiting the Cape from 1704 to 1713, also describes pottery making but in a slightly different manner. 'I shall now shew the Reader how the Hottentots make earthen vessels. All the Hottentots are potters, every family making its own pots. And their earthen vessels of every kind are made only of the mould of ant hills. This mould they take off even with the surface of the ground and having cleared it of every particle of sand or gravel they can discover in it, they knead it tightly, bruising and incorporating with it the ant-eggs that are scattered up and down it. Bruised ant-eggs are such a cement, as not many in Europe, perhaps, are aware of. Of this mould, now a clay or dough, they take such a quantity as will make a pot of their desired bigness: and upon a smooth flat stone rear and fashion the pot by hand only to the shape of such an urn as the old Romans preferred the Ashes of the Dead in. All their earthen vessels are in the shape of the Roman urn. They then smooth it, inside and out, with a very careful hand; leaving not the least pimple or unevenness in any part. This done they set it for a couple of days in the sun. It is still on the stone on which it was reared. In two days time, the pot

is thoroughly dry: when they separate it from the stone, by drawing a dried sinew to and fro, as a saw, between the stone and the bottom of the pot. They then put the pot in the oven: a hole, as deep as the pot is high, but of twice the circumference or more, in the ground. And over and above the pot they make a quick fire, which they leave to burn till it goes out of itself.' 'The colour of the pots both within and without, is jetblack: which they acquire, say the Hottentots, not from the smoke of the fire, but from the ant-eggs.' He finally comments on the beauty and quality of Hottentot pottery. Kolben's description of the shape of Hottentot pottery shows that he knew it and his information about how the clay was collected and worked sounds authentic. His description of how the pot was removed from the stone probably refers to the upper half of the vessel, which was then turned over and the pointed base added. The way of firing the pot is probably correctly described and the short, reduced firing in a pit would result in black material, which is often found along the coast.

O. F. Mentzel (1944), another German visitor to the Cape between 1732 and 1741, published another description of the Hottentots in 1778, where he also mentions their pottery: 'The women also make the cooking pots. These pots are so unsuitable and unwieldy that they are more round than flat-bottomed and cannot stand upright, but have to be put in sand both when fire is made and on other occasions to prevent them from falling over. To make such a pot, the woman selects a piece of clay of suitable size and removes the small stones from it; she gives the clay a round shape and hollows it out with her hands. Then she holds a piece of wood against the inside of the pot and beats the outside with another piece of wood until it is equally thick all around. Next it is dried first in the shade, and then in the sun, and if in this process it does not break or crack, it is filled with chips and plenty of twigs are packed round it. The wood is set on fire and the pot baked this way.' This is the only evidence of the paddle and anvil technique being used for pottery making by the Hottentots. It is quite possible that this technique was used, but no signs of it have been detected on the pots, although this would be difficult.

In the eastern Cape at the time of Sparrman's visit, 1772-6 (Sparrman, 1785), pottery was already becoming rare and he remarks that it is 'an uncommon thing for a Hottentot to have earthen vessels of his own manufacture for the purpose of boiling or stewing his victuals'. According to Le Vaillant (1790), who travelled in the eastern Cape between 1780 and 1782, the Gonaqua had pots which they used for the purpose of melting grease and also made pipe bowls of pottery or soft stone.

Strandloper pottery must have died out in the southern Cape in the latter half of the eighteenth century and in the eastern Cape in the beginning of the nineteenth century. Laidler (1929) states that there were still Strandlopers in Algoa Bay in 1800. M. Bowker told Schönland (1906) that when his father settled near Port Alfred in 1820 there were still Strandlopers there, who were employed by his father for lime burning. As the Strandlopers became employed on the farms along the coast they probably forgot the art of pottery making, but up to this day they have gone on using the vywers (fish-traps) built by their

forefathers. At the Cape Peninsula the Hottentots must have lost their ceramic art soon after the arrival of the Europeans or well before 1700 (Laidler, 1938).

In Namaqualand and South West Africa both the Strandloper way of life and the pottery survived much longer. P. D. Martin wrote in the *Cape Monthly Magazine* (1872) that 'Namaqua Bushmen still (1858) live from such shell fish as they can procure from the sea shore and carry them to their dens, caves, or bush, as the case may be'. L. Schultze (1907) visited Port Nolloth some time between 1903 and 1905 and found numerous potsherds among the coastal dunes there. He also went to the Hottentot huts in the neighbourhood to see whether pots were still used, but could only find one. According to his illustration (see also Sydow, in press) this pot is reminiscent of the inland Namaqua ware (see Inland Report) with a globular base, possibly nipples, externally applied and horizontally pierced lugs, overturned rim and a concave contracted neck decorated with fingernail (?) impressions. R. Colson wrote a report on the Port Nolloth middens in *Man* (1905), describing the sites and also pottery found there, including part of a pot now in the South African Museum (fig. III: 1), which was half filled with magnetic iron sand. Somewhat later (1909) a geologist, W. E. Giffen, wrote to the South African Museum about his observations at Port Nolloth. He noted that the Strandloper pottery contained small specks of mica and also sand. The only place he could find clay with mica was 17 miles away. He added: 'The older natives (Namaqua) have informed me that the clay was kneaded mixed with the juice from the milkbush (*Euphorbia gummiifera*) with a little river sand added to keep the pot from cracking and that some of the pots have not the ancient origin attributed to them. The mixing with the gum would account for the peculiar charred appearance even in a fresh fracture, in a piece of their pottery'. This is the only account in the early reports of river sand being added to the clay. Laidler (1938) described the manufacture of pottery in Namaqualand as related to him by an old Namaqua Hottentot in 1921, whose mother was a potter. The clay was beaten with a stone, then rolled into cylinders and the pot was built with rings, carefully incorporated with each other. After sun-drying for two to three days the pot was fired in an open fire. The pots were used for storage and cooking, and were of such hardness that they could be used for rendering fat.

If we turn to the inland part of Namaqualand, Meerhof (*Journal of Van Riebeeck*, 1952) reported in 1661 that the Namaqua had 'large wooden vessels with narrow necks, hollowed out from a piece of solid wood'. It appears therefore that already at this early date some of the Hottentot tribes had replaced their earthen vessels with wooden ones. H. J. Wikar (1935), a Swede who lived among the Hottentots along the Lower Orange River between 1775 and 1779, only mentions 'bowls' bartered by the Hottentots from the Bantu (BaThlapin) north of the river. M. H. C. Lichtenstein (1928), who travelled in the Cape between 1803 and 1806 mentions only wooden bowls among the Korana along the Orange River. W. J. Burchell (1822) also only describes wooden vessels from the same area in 1811-12 and considers them to be among the aboriginal utensils of the Korana. He does not mention any earthenware.

The only detailed description of pottery comes from E. J. Dunn (1931), a geologist who spent the years 1871 to 1886 prospecting in the Cape. He travelled through Namaqualand and Bushmanland in 1871 and 1872 where he also had an opportunity to study the Bushmen and Hottentots. His report on pottery is quoted in detail in the Inland Report and here it is sufficient to say that he met Hottentots at Zendelings Drift near the mouth of the Orange River in 1871 and described their different types of pottery. 'Besides the large ones used for cooking, or for holding water, were smaller ones like basins for holding food or for drinking from.' He also visited Port Nolloth and describes the pottery he found there. 'The Strandloper pottery was of a very coarse description. In size it was intermediate between that of the Bushman and that of the Hottentot, but was inferior to both of these in shape, quality and firing; the clay was carelessly mixed, was much coarser, and often contained rough grains of sand, or much mica. In shape the Strandloper pottery (of Port Nolloth) somewhat resembled that of the Hottentot, but the base was more rounded and less conical.' The lug was entirely different from that made by the Hottentots and consisted of projecting bosses which stood out at right angles to the pot. A hole was made horizontally through these for a thong. 'I did not come across any remains of Strandloper pottery that had been ornamented. Fragments of this pottery were not uncommon when I was in South Africa; these, and occasionally whole pots, were to be found in the enormous shell heaps that testify to the former presence of the Strandloper all round the coast of South Africa.' The pottery Dunn describes from Port Nolloth is of Namaqua type (Inland Report). It appears that during his visit there were no Strandlopers left in this area.

J. E. Alexander (1838) who travelled through Namaqualand and South West Africa to Walvis Bay in 1836 mentions that the Little Namaquas (of Namaqualand) only have wooden pots while the Great Namaquas (of Great Namaland) have earthenware pots. There were still Strandlopers (Topnaars) at Walvis Bay during his visit and they have later also been mentioned by other travellers such as J. Chapman (photograph with notes at SAM) in 1855, G. McKiernan (1954) in 1874-9 and G. Gürich (1891) in 1888-9. A mission station for the Topnaars had already been established at Rooibank in 1845. Strandlopers were still active at Lüderitz in 1903, according to Schultze (1907). North of Swakopmund on the southern side of the Ugab River mouth, H. Martin (pers. comm.) saw shell middens and the still standing remains of five whale-bone huts in 1938. Three surviving Strandlopers have been reported from Sessfontein in the Kaokoveld (Dart, 1955) and in southern Angola Strandlopers are still said to be active on the coast south of Moçamedes.

From this evidence it seems that the Hottentots in Namaqualand stopped making pottery in the seventeenth century while the tradition survived among the poorer Strandlopers till the middle of the nineteenth century. In South West Africa the Strandlopers and inland Hottentots probably continued making pottery at least up to the end of the nineteenth century.

9. REVIEW OF EARLIER REPORTS

In the *Cape Monthly Magazine* there was in the 1870's a heated discussion whether the shell deposits of the coastal caves were man-made or natural. Among those advocating the human origin of these middens and reporting cultural material, including pottery, from them, were Sir Langham Dale (1870), P. D. Martin (1872), Dr. Comrie (1874) and others. The first to report on Strandloper pottery in more detail was W. Gooch (1881), who divided the prehistoric pottery of South Africa into two groups. The first group from the Cape Peninsula and the mountains of the eastern Cape (Stormsberg, etc.) approximated the forms of Bushman and Hottentot pottery. He noted that the pottery from the Cape Flats was common and 'offers no great divergence from the ordinary types at present in use among the Hottentots and Korannas'. He added that there were in the British Museum three or four pots from the Cape Flats and Fort Beaufort, which were of identical type and manufacture with horizontally pierced lugs for suspension with cords or thongs of twisted grass or plaited hide. The clay from the Cape Flats was badly mixed and fired and contained coarse granite sand grains, which he did not think were introduced purposely. The second group of pottery came from the coast of Natal and was reminiscent of pottery from West Central Africa.

G. Leith (1898) remarked on the coastal shell mounds: 'From the character of the pottery found in them and other indications I am inclined, however, to attribute the non-implement-bearing shell-mounds at Mossel Bay, Port Elizabeth and East London to Hottentots who doubtlessly paid periodical visits to the sea-coast when times were bad on land, or for a change in the diet.'

The caves along the Cape south coast aroused interest at an early date and numerous amateur archaeologists or mere treasure hunters dug through large parts of the deposits causing irreparable damage to the archaeological evidence. Some of the former did at least report their discoveries and some of the excavated material, including pottery, ultimately found its way to museum collections.

The Mossel Bay Cave on Cape St. Blaize had been visited some time between 1803 and 1806 by Lichtenstein (1928), who commented on the shell deposit and suggested that Hottentots had lived there. Dr. Atherstone (1871) supported the contention that this deposit was man-made and so did Kanne-meyer (1890) and Leith (1898). The latter dug a trench through the cave, which was eventually scientifically excavated in the 1930's by Goodwin and Malan (1935).

About 1890 a cave at the mouth of the Touw River near Wilderness was excavated by R. E. Dumbleton (1892), who apart from human skeletons and other material found a mounted stone implement here. Dumbleton also found the Oakhurst Shelter, later excavated by Goodwin (1938), which also contained some pottery (Schofield, 1938).

A cave at the Knysna Eastern Head was discovered and excavated in 1872 by Chevallier (1872, SAM Corr.), who discovered two painted stones there. Thos. Bain (1880) described this and other Knysna caves, reporting also

the finding by George Rex jr. of a lion shoulder blade with paintings on it showing sea birds and a seal. His friend, A. W. Robinson, excavated several small caves around Knysna Lagoon in the 1890's and found much pottery.

Farther east the Robberg Caves at Plettenberg Bay have been known since early times and farmers removed much guano ('shell-guano' or bat guano) from them. In 1880 Newdigate (1880, SAM Corr.) reported the caves to the South African Museum and Dumbleton (1892) was asked to investigate them. Both excavated material there and later so did Kingston (1900) and R. Atkinson (Péringuey, 1911) who found fourteen skeletons in fourteen days. J. S. Henkel investigated the caves in 1913 and reported on them to the museum. Then Dr. Péringuey asked the Rev. W. Sharples to excavate the caves, which was done during the First World War. Most of the excavated material including painted burial stones and pottery is now in the South African Museum. In 1924 Major J. P. Marais excavated one of the large caves and so did J. A. Engelbrecht of Stellenbosch University in 1932. Since 1964 a scientific excavation of a smaller cave is still in progress, led by R. Inskeep of the University of Cape Town.

East of Plettenberg Bay, caves have been excavated at the Matjes River mouth by Dreyer (1933), at the Groot River mouth first in 1884 by Kingston (1900) and later in 1921 by FitzSimons (1923 and 1926), who mainly searched for human skeletons but also found some pottery. He included this cave among his Tsitsikama Caves. At the Coldstream mouth J. Drury from the South African Museum excavated a cave in 1909-11 (Péringuey, 1911) and found seventeen skeletons and three painted burial stones. A complete pot (fig. XXIV: 3) discovered by FitzSimons probably comes from this cave.

S. Schönland (1906) published a special report on the pottery in the Collection of the Albany Museum in Grahamstown. Most of this pottery had come from shell middens along the coast, among it the beautiful Port Alfred pot (fig. XXVIII: 2) which he described and illustrated, remarking: 'In contemplating and handling it one cannot help sharing Kolben's enthusiasm for the Hottentots' art of making pots.' He also noted that the material in the pot was 'black on the fractures, thus indicating that it is very well burnt of clay taking from termite heaps with which the pupae of termites has been mixed'. This latter conclusion is certainly also taken from Kolben. He reported that there were middens all along the coast from Namaqualand to the Bashee River and that probably both Bushmen and Hottentots made these middens as well as a mixed breed of Hottentot men and captured Bushman women living along the coast.

In the previous chapter we mentioned the reports by Colson (1905) and Giffen (1909, SAM Corr.) about the shell middens and pottery at Port Nolloth in Namaqualand.

Dr. L. Péringuey (1911) devoted a chapter in his *Stone Ages of South Africa* to the pottery. He compared it with the Neolithic pottery in Europe, but noted that while in Europe no truly primitive type of pottery had been found, the pottery of the South African 'middens of the littoral, or even in up-country

shelters, is of a style that, to me, seems to point to the survival of a most primitive kind, if it is not the precursor, of earthenware manufacture'. He also compared it with the prehistoric pottery of Egypt, which he found to be much superior to the South African ware although with a superficial similarity in shape. He then went on to describe Strandloper pottery and remarked, *inter alia*, on the externally applied lugs of South West Africa in contrast with the internally reinforced lugs of the Cape coast. He also discussed the use of pots for cooking and storage. The former was indicated by the black-burnt base, while the latter was proved by the specular iron sand and remains of fatty substance found in some pots. He did not, however, believe that the pots were used for water storage, as ostrich eggshell bottles were often found on the middens and these were probably used for that purpose. He stated finally: 'One thing is established, and that is that this shape (ovoid-conical pots) prevails all along the littoral, in nearly all cases is it found, connected with the culture of the Hottentot race which we call Strandlopers.' 'The homogeneity of this race or branch of the Hottentots is pretty conclusively established. The primitiveness of their culture, as shown by their relics, is indeed great, but not so their pottery, which has not only a facies of its own, but the execution of which has demanded great skill.' This latter remark is in some contrast to what he had said earlier in the chapter.

In 1929 A. J. H. Goodwin's and C. van Riet Lowe's *The Stone Age Cultures of South Africa* was published. Here Goodwin described the Wilton industry and included 'pottery of the eared and pointed-base type' in the normal associations. In discussing the Wilton shelter he suggests that possibly 'both pottery and the bored stone belong primarily to the Smithfield Industry and were only introduced into this area at the end of the Wilton period'.

The first detailed study of Hottentot pottery was made by P. W. Laidler (1929) who published a paper on 'Hottentot and Bushman Pottery of South Africa'. He notes here that the pre-Bantu pottery follows the Hottentot settlements in a series of oases along the coast and also along the large rivers, the majority of pottery being found in or near the shell mounds which line the coast of South Africa. He then quotes the theory that the Hottentots came down the west coast, becoming more and more intermixed with Bushmen the farther south and east he migrated. 'As the Hottentot trekked along the African coast his [pottery] technique, which, when he turned southwards at the mouth of the Kunene River had been crystallized by tradition, degenerated as he became bastardized, and there was a consequent loss of standard. Always excepting the extraordinary renaissance which took place in the Albany-Port Elizabeth section.' Laidler then analyses the ornamentation, marks from the pot-making technique, admixtures of the clay, the different elements of the pot and the use of pots. He goes on to describe local developments and characteristics from different areas between Walvis Bay and Natal and finally suggests a classification of the pottery into five types: Hottentot, Degenerate Hottentot, Bush-Hottentot mixture of the coast, Bushman and Bantu. He finishes his report with a discussion on pottery making in other parts of Africa. In Kenya the Kikuyo make pottery with ovoid bases in a way similar to the Hottentots, i.e.

mixing the clay with sand and building the pot upside down with rings. This type of pottery still survives on the African west coast, in Uganda, in East Africa and even in modern northern Egypt. Some of the pottery from the Pre-Dynastic Period in Egypt is of exactly the same shape as in South Africa but is generally smaller with conical base, neck and everted rims, internal ammonite spiral and ribbon technique but no admixture. There are also specimens eared with perforated cylinders. The pure Hottentot Type is, in Laidler's opinion, 'a direct offshoot of the Pre-Dynastic Egyptian Culture, which has travelled southward, and the course followed by the migrating Hottentot along the Highlands of Central Africa is an indication for the lines of future research'.

In a later report (1931) Laidler goes on to describe some of the coastal pottery areas in more detail. He also remarks on the marked difference in technique between Hottentot and Bushman pottery, which precludes his earlier suggestion (1929) that the Bushman learnt to make pottery from the Hottentots, and he now suggests that the Bushman rather received the initiative to make pottery from the Bantu in the north-east. For the same reason he refutes Goodwin's suggestion that pottery was introduced from the Smithfield industry (Bushman) to the Wilton industry (Strandlopers). He is also doubtful about the association between the Strandloper Wilton industry and pottery as some pots show fatty deposits, which Laidler associates with products of pastoral peoples. We know, however, from the present report that there is evidence that the Strandlopers rendered fat from whale and seal blubber in their pots and also stored it there.

In the next report (1932) Laidler goes a step further and suggests that although the Hottentots first brought pottery into South Africa via the Cape west coast, thereby accounting for the association of Wilton and pottery at Port Nolloth, in origin both Hottentot and Bushman pottery industries are due to impacts of Bantu civilization of the stone-building (Zimbabwe) period somewhere in the north. The Albany Renaissance was due to the reunion of long-separated Bantu influences with their more direct descendants.

Laidler's final work on pottery (1938) treated the whole subject of South African Native Ceramics: Their Characteristics and Classification. Here he sums up all his knowledge of the indigenous pottery, beginning with the still living pottery tradition of the Bantu and continuing with the prehistoric pottery of Rhodesia, Bechuanaland, South West Africa, Transvaal and the Free State, finishing off with the pottery from coastal and near-by inland areas and from Bushman caves. His final classification of South African Native Ceramics contains three main periods—Early African or Pre-Zimbabwe, Middle African, including the Zimbabwe Period, and Late African.

He treats the Hottentot pottery in the Early African Type XXII which includes the better ware of Hottentot type round the eastern and western edges of the Cape coast. The pottery of this class does not appear to present the variety in shape and size that the Bantu series does. The vessels were egg-shaped and were used mainly for storage. The thinness of wall, down to 4 mm., in large pots of several gallons capacity is distinctive. The typical Hottentot internally

reinforced, horizontally pierced lug occurs along the coastal areas as far east as the Nghdhlhla River in the southern Transkei and along the great rivers, but rarely in South West Africa and never north of the Vaal River. This distribution relieves it of any direct connection with the Bantu, for fewer are found along the line of meeting, but instead more perforated and not perforated bosses, a Bantu influence, occur more commonly along that line and in the Gonaqua area. The typical Hottentot lug is distinctively South African in distribution and origin and is commonly found in shouldered pots of neck-body junction technique (Type C2 of this report). In Egypt, where most prototypes of African design may be found, nothing of this type exists. The Hottentot lug is probably a development from the early Bantu cylinder. Cylinders perforated vertically occur only within Bantu areas. The scraped string-mark follows the distribution of the lug, the sites pointing to a widespread Hottentot occupation south of the stone-building culture areas and fanning out from the Free State mostly to east and west. Spouted pots have been found on sites along the coast but also at Tinley Manor in Natal, Mapungubwe and Bambata. The coastal sites are definitely pastoral Hottentots, while the remainder equally certainly belong to the stone-building culture people and their offshoots. 'This points to the origin of Hottentot pottery, and to the necessity for the accepted traditions of Hottentot migration being revised, because it appears to have radiated from the Free State, probably along the great rivers, to south-east and south-west, from the period of Type III (Early Rhodesian). Of their history between these two phases and places, there is at present no suggestion. There is no certain ceramic evidence supporting the accepted theory of a Hottentot migration west to the coast and then north and south' (should have read south and north).

The Middle African Type XXIII includes the degenerate Gonaqua ware, much influenced by the Bantu, while the Late African Type XXIV includes the bagshaped pottery from the Transkei. The Late African Type XXV covers the Bushman pottery near Basutoland, which imitates the Bantu techniques in using slip and close-set ornamentation made with notched sticks.

Later on, Laidler states that 'there is no evidence for the use of pottery by Stone Age man in Africa south of the Zambezi, except possibly within a limited area in close contact with Bantu (Late Smithfield in the Free State) and during recent periods'. He summarizes: 'In the west the Hottentot ceramic art disappeared with the appearance of the Europeans and fresh Bantu influence came in [from the] north-east, too late to affect it. In the east the Hottentot type of pottery was superseded by a potting industry showing Bantu affinities and gradually developed away from the Hottentot fine thin types to the thick coarse ones of the Gonaqua. The Bushman of the Late Stone Age knew no pottery. True Wilton in the Eastern Cape is free from pottery. The only Bushman pottery is that in the east evolved from contact with the Bantu of the stone-building culture and consequent imitation. The essentially similar origin of all native forms of South African ceramic art is shown by the affinities between early Hottentot and early cave Type III (Early Rhodesian), the strong predilection for Early and Middle African patterns and methods in all areas in

which natives were in contact with that virile and artistic race. South African indigenous ceramic art begins with Early African and ends with the Bantu. Hottentot and Bushman pottery showed virility and close affinities for a while. Bantu alone remains.'

J. F. Schofield was more or less contemporary with Laidler and published numerous papers on pottery. In his book *Primitive Pottery* (1948) he summarized all that was known about protohistoric and modern South African pottery, linking the two together. In Rhodesian painted and unpainted caves pottery fragments have been found in the upper layers, generally in association with a Wilton industry, but Schofield regards this pottery as imported by the Wilton people from the more advanced Hottentots or Bantu. The pottery from the Umgazana Cave on the Pondoland coast is associated with a Smithfield industry and is of a type (Schofield's NC2) associated with the first Bantu invaders of this area, while the pottery from the Oakhurst Shelter in the George District associated with a Developed Wilton industry is of Hottentot type. He notes about the latter that whether the pottery had been used 'by the Wilton inhabitants of the cave, or by a wandering Hottentot, it is impossible to say. We can, however, be very certain that none of the pottery was made by the cave dwellers who were responsible for the lithic industry.'

In the next chapter Schofield describes Bushman pottery and considers the sole diagnostic feature of this pottery to be the pounded grass that was sometimes mixed with the clay. Otherwise the pottery of their Hottentot or Bantu neighbours was used or imitated.

Schofield also discards the theory that the Hottentots arrived in South Africa via the west coast and instead forwards the theory that a people similar in culture to the Saan tribes of South West Africa at some time before the Bantu and their Sanga cattle had reached South Africa came in contact with a people owning Zebu cattle and living in what is now the Orange Free State. They followed the example of this people and became cattle-owners. From the Free State they spread along the river valleys to the coast.

'Hottentot pottery has certain distinguishing features that set it aside from all other primitive wares in South Africa: the thin, well-burnt fabric, the oval section, the internally reinforced lugs, and, to a less extent, the pointed base.' The pointed base is also found among the Bergdama, Herero and Ovambo, and Schofield suggests it 'likely that the Hottentots, and also the Dama, received their initial impulse in pottery making from such people as the Ovambo or the Herero'. He continues: 'The great variety of detail found in such a relatively small amount of material, and the entire absence of any evidence of the continued use of Hottentot pottery over a long period of time, all combine to give the impression that it never attained any degree of fixity, either of form or decoration, but actually ceased to be made before it had emerged from the experimental stage. It seems very probable that the introduction of pottery amongst the Hottentots did not antedate the European occupation by any lengthy period, and it is suggested that the three centuries between c. 1470 and 1770 would allow ample time for the accumulation of the deposits in which it

is known to occur.'

In further chapters Schofield describes the prehistoric pottery from Rhodesia, Botswana and South Africa and the recent pottery of the Shona, Sotho, Ovambo, etc. Among the ancient pottery from the coast of Natal he distinguishes between three classes. Class NC1 includes all pre-Bantu pottery. Only two pieces of undoubted Hottentot pottery have come to light, one at Umhloti and the other at Umgababa. Class NC2 has notched rim-edges, point-mark designs and closely set surface decoration. These are also distinguishing features of the Class ST2 ware of the stone-hut settlements in the Free State. Both these classes probably belong to the Fokeng or closely related people who were established on the coast before the middle of the sixteenth century. Class NC3 consists of globular or bagshaped pots decorated with bands of diagonal cross-hatching, herringbone or groups of parallel lines carried out with great vigour on the wet surface. The material has a natural admixture or one of pounded potsherds and the surface is crudely smoothed. This class of pottery is associated with a people called the Lala and related to the Shona people of Rhodesia and were established in southern Zululand during the last decade of the sixteenth century. They were destroyed by the Zulu about 1820.

Since 1948 several papers have been published on the Rhodesian Iron Age and its pottery, but in South Africa the main discussion on pottery has concerned the finds at Mapungubwe in the northern Transvaal. A first volume on the excavation at Mapungubwe had been published in 1937 (Fouché, 1937) and in it Schofield had discussed the pottery finds, classifying them as of Bantu manufacture. In only one fragment did he find any similarity to Hottentot ware. Among the three pottery groups M1-M3 described by Schofield, Class M2 contained pots with channelled or tubular spouts and pots with vertically pierced, external lugs. Holes near the rims, probably made before the firing, were also common. External bosses were also found and one pot had a nipple-shaped boss surrounded by two rows of prick impressions (Fouché, 1937, pl. XXX: 10). It is almost identical to a boss from Port Alfred illustrated by Laidler (1938, pl. XII: 4) and one from Scott's Cave in the Gamtoos Valley (Deacon, 1963, fig. 11c). This might be the piece of pottery referred to as similar to Hottentot pottery, but Schofield quotes Hall (1905): 'The Makalanga have always decorated their pottery with protruding bosses of shapes and designs peculiar to themselves, the female breast pattern predominating. There are at least fifty different sorts of such protruding designs found on undoubted Makalanga floors.' Some of the rims of Class M2 are identical with material from the Natal coastal shell middens. Schofield suggests that Class M2 should be linked to the Sotho group.

G. A. Gardner, who between 1935 and 1940 excavated the site Bambandyanalo (K2) adjoining the Mapungubwe Hill, objected to Schofield's classification of all the Mapungubwe pottery as Bantu (Gardner, 1949 and 1963). He considered that Bambandyanalo was originally a Hottentot site which was later overrun by Bantu invaders, who then settled on Mapungubwe Hill. The

skeletons excavated at K2 were of Bush-Boskop type, i.e. Hottentot, according to Galloway (1959). The pottery was also in Gardner's opinion of Hottentot type; he refers especially to spouted pots, etc., obviously Schofield's Class M2. He forwarded the theory that at some time numerous communities of settled Hottentots lived in Rhodesia on their cattle and on hunting and did not know iron. 'These peaceful communities appear to have been overwhelmed and driven south by the waves of Bantu invasion, until the sea stopped their further progress, when they commenced to drift up the east and west coasts of South Africa.' 'We may deduce that the Bantu (who eventually mingled their blood with that of the Hottentots) owe what little they know of ceramic art to the women of Hottentot extraction.' This last was obviously stated in defiance to Schofield who had suggested that the Hottentots learnt to make their pottery from the Bantu.

In 1955 Gardner (1955) gave a more detailed description of his finds at K2 and Mapungubwe. He now calls the K2 people Proto-Hottentots and again describes some of their pottery (Schofield's M2), which he had found associated with cattle burials, relics of an old Hamitic cult. Excavating part of the Mapungubwe Hill in 1939 Gardner had found his K2 ceramics (M2) at the bottom superimposed by two layers of Bantu occupation (Sotho and Venda) followed by a Hottentot-Bantu occupation with beautiful pottery and numerous bone arrow-points.

In 1963 the second volume of Mapungubwe (Gardner, 1963) finally appeared with Gardner's detailed report on his excavations. Of special interest was a Carbon 14 dating for the K2 pre-Bantu settlement of 900 ± 65 B.P., while the Sotho and Venda periods on the Mapungubwe Hill were dated to 570 ± 60 B.P. and 530 ± 50 B.P. respectively. Gardner estimated that the Proto-Hottentot settlement at K2 was overrun by the Bantu in about A.D. 1250.

J. Walton has questioned Gardner's labelling of the K2 pottery as Hottentot and in his book *African Village* (1956) he gives his views on the Mapungubwe riddle. Schofield had divided the pottery into two main groups, M1 and M2, each associated with a distinct Bantu culture. At Bambanyanalo the latter group was associated with human figurines and garden-roller beads. Walton writes: 'This culture is markedly similar to the Early Rhodesian Iron Age A Culture which has generally been regarded as Proto-Sotho.' The skeletal material on the other hand represents a 'homogenous Boskop-Bush population physically akin to the post-Boskop inhabitants of the coastal caves' (Galloway, 1959). Walton gives two possible solutions to this riddle. 'The bearers of the Bambanyanalo culture may have been Proto-Hottentots who had adopted a Bantu culture. If this is the case they must have been related to the Sandawe and to Kakamas man and while Kakamas man was moving southwards to the Orange River Valley other sections of the Nama must have acquired a Bantu culture from the earliest Sotho and settled in Southern Rhodesia. This seems the more satisfactory explanation. A detailed comparison of the Bambanyanalo material culture with that from Kakamas on the one hand and with that of the Sandawe and the Gumban on the other would be of

greatest importance. . . . Bambanyanalo does appear to represent a link in the southwards migration of the Nama but not in the sense postulated by Gardner.'

R. Mason also criticized Gardner's theories in the *Prehistory of the Transvaal* (1962) and put forward his own theories about the origin of the Hottentots. 'There is every possibility that Bush-Boskopoids may have been living in the final stages of the Stone Age when people physically similar to them were flourishing in Iron Age communities near Mapungubwe and elsewhere. A similar non-Negro community also lived at Hatfield, near Salisbury in Southern Rhodesia. There may have been a reservoir occupied by Bush-Boskopoid people of the Mapungubwe-Hatfield type in north-east Africa whence different bands migrated southwards at irregular intervals from about ten thousand years ago onwards; the first group leaving near the end of the Stone Age before the idea of food-production reached them, the second, after they had become cattle, sheep and goat-owning nomads who could make pottery but not metal. The third and last wave may have reached Hatfield, Mapungubwe and elsewhere some time in the first millennium A.D. They were the most progressive Bush-Boskopoid group who gained their food, pot and metal-making techniques in the far north-east thousands of years after their Stone Age ancestors had moved south.' 'The Mapungubwe and neighbouring Bambanyanalo (K2) Bush-Boskopoids may have resembled the Cape Hottentot nomads in physical appearance but their culture was different.' There is, according to Mason, certainly no evidence to support Gardner's claim that the K2 people had a primitive Hottentot civilization. 'There are only very slight resemblances in the Mapungubwe area material cultures and those associated with the Hottentots. Comparison of the published Bambanyanalo pottery with pottery associated with the Cape Hottentots suggests that resemblances between the two pottery traditions were confined to the use of suspension lugs. There is no counterpart for the rich decoration and varied forms of the Bambanyanalo pottery in the "Cape Hottentot" series and the pointed bases of the latter are not present at Bambanyanalo or Mapungubwe so far as published evidence shows.'

10. CHARACTERISTICS OF SITES AND AREAS

By using the information obtained from the Inventory and the Schedules, it is possible to describe the local characteristics of the Strandloper pottery from different sites and areas. Laidler has already tentatively done this in his reports (1929, 1931, 1938), but it is now possible to do this in more detail, thanks to the vastly greater amount of pottery and sites, among the latter the rich Saldanha area which has not been reported on previously.

A. SOUTH WEST AFRICA (65 POTS IN ALL)

Laidler (1929) mentions some pottery from Walvis Bay in the South African Museum Collection, classifying the pottery as of late and degenerate facies.

Most of the South West African material in the present survey comes from Walvis Bay (28), which was a Strandloper centre of importance until the beginning of this century. The historical Strandlopers of Walvis Bay belonged to the

Topnaars, a poor Hottentot tribe which, according to Gürich (1892), was originally widespread in Damaraland but was at the end of the eighteenth century driven out of that country by the Hereros. Parts of the tribe then settled at Walvis Bay, in the Kaokoveld and in Ovamboland. At Walvis Bay they intermarried with the local Saan Strandlopers (Namib Bushmen) and lived from fish, shellfish and narras melons (Vedder, 1938). They caught fish with long spears tipped with gemsbok horns (McKiernan, 1954). They also kept a few cattle, probably at Rooibank where there was water and grass. The pottery, which is all found on the surface between the dunes, must probably have belonged to this tribe, which may also have visited Swakopmund as there are two almost identical pot bases from these two sites. The find of copper stitching of a cracked pot shows that these Strandlopers also knew the use of copper.

Lüderitz Bay or Angra Pequena was another Strandloper oasis and Dias had met Strandlopers there in 1487 (Vedder, 1938). They were later described in more detail after a Dutch ship from Cape Town had arrived there in 1677 and Hottentot interpreters found that they could converse with the Strandlopers (Vedder, 1938). As late as 1903 Schultze (1907) reported that Saan Strandlopers at Lüderitz eat shellfish (*Patella*, *Cominella* and *Donax* sp.), stranded whales, crayfish and seals. None of these sources mentions any pottery. We can only assume that pottery was used at least until iron pots became more common, especially after the German occupation in 1885.

The writer has not yet investigated the coast between Walvis Bay and Lüderitz, but south of Lüderitz there are Strandloper sites which have yielded pottery right down to the mouth of the Orange River (Rudner and Grattan-Bellew, 1964), where W. Paterson (1789) met Nama-speaking Strandlopers in 1777, and Dias had seen them already in 1487.

Nothing has been reported about the other cultural material from the middens at Swakopmund and Walvis Bay, but Lüderitz Bay, Elizabeth Bay and Buntveldschuh all have beautiful Wilton industries, while Claratal and Chameis have industries more reminiscent of the Cape Smithfield C (Rudner and Grattan-Bellew, 1964).

No bowls have been found among the pottery from the South West Africa coast but there are remains of three bagshaped pots and sixteen necked ones. Most of the necked pots, however, are bagshaped in appearance with very short necks, at Walvis Bay often consisting only of wide overturned and decorated rims. None of the necked pots has a body-neck junction groove, which probably shows that the neck was not constructed separately. There are also three spouted pots from the coast, the one from Walvis Bay (fig. II: 1) being unique at the coast, but Sydow (in press) has reported this type from the inland. All except one of the pots have pointed bases, and the typical lug is disc-shaped and externally applied. No certain internally reinforced lugs are known from the South West Africa coast. Two vessels from Walvis Bay have vertically pierced lugs, which are very rare among Strandloper pottery. Typical for this site and not found anywhere else along the coast are also, as mentioned above, the wide overturned, almost vertical, rims decorated with impressed patterns. Also

unique for this part of the country is a decoration consisting of rows of short horizontal lines and also one of circular impressions in a groove. Compared with South West Africa as a whole Walvis Bay has a high percentage (41.0%) of very thin-walled pots, almost the same percentage as the coast of Namaqualand (west coast area), while the percentage of material with no admixture is very low (7.7%), medium size admixture instead being the common one (46.2%), showing that the Walvis Bay potters (Topnaars?) were superior to the other potters of this coast. Walvis Bay also has the highest percentage (80.0%) of overturned rims of any Strandloper site.

For the South West African coast as a whole the percentage of very thin walls is low (22.9%), while three-quarters of the pots have thin walls. In the material the percentage of no admixture is high (36.2%), indicating that little trouble was taken in preparing the clay. The lack of care is also shown by the high percentage of unburnished vessels (30.8%). Apart from the superior pottery at Walvis Bay there is also a very fine spouted pot from Lüderitz Bay illustrated by Sydow (in press).

The pottery of South West Africa has been discussed in detail in the Inland Report (Rudner, in press). It is sufficient to say here that the basic pottery type in South West Africa is the Namaqua type, found mainly in southern Great Namaland (see Oranjemund, fig. V: 2) and in northern Namaqualand. It is bagshaped or near bagshaped with a very low waist and a pointed or rounded and nipples base. The generally disc-shaped lugs are horizontally pierced and externally applied. A northern variation of this type possibly associated with Topnaar Hottentots and Bergdama is found in Damaraland, especially in the Brandberg and Erongo mountains, and in northern Great Namaland. It is simple and bagshaped (a truncated egg-shape) with a pointed base and externally applied disc lugs often not pierced (see Lüderitz, fig. V: 1). Sometimes there are holes just below the rim on opposite sides of the pot, probably for suspension, and some vessels have lug-spouts (see Walvis Bay, fig. II: 1). Some of the vessels of this type have decoration of a kind not found anywhere else along the coast and some have a broad overturned rim which is decorated with impressions (see Walvis Bay, fig. XXXI: 3-6). There are also in South West Africa spouted pots of a superior type without any obvious relationship to the local ware but similar to spouted vessels in South Africa (Inland Report). A few internally reinforced lugs have also been found in the inland of Great Namaland and in the Erongo mountains (Sydow, in press).

B. WEST COAST AREA (III)

Laidler (1929, 1938) reported that half of the pottery from Port Nolloth and district was of the highest degree of workmanship, one-third intermediate and the rest crude.

Port Nolloth (52) is the richest site in this area and is one of the first Strandloper sites described (see Historical Evidence). Strandlopers were still active in this area in 1858 (Martin, 1872), and pottery was made by the local

Namaqua till the beginning of this century (Schultze, 1907). Most of the pottery has been found at McDougal Bay south of the town in apparent association with a Wilton industry. Much pottery has also been found at Kleinsee (13) at the mouth of the Buffels River and also at Vanputtensvlei (16) and Elands Bay (16) in the south. All these sites also have a rich Wilton industry and the two last sites in addition include some rock paintings in probable association with the shell middens.

Two small nipples bowls, one of them decorated, have been found at Port Nolloth (fig. III: 2) and Kleinsee (fig. V: 3), and one has also later been reported from Hondeklip Bay (not included in survey). Only one bagshaped pot was found and three spouted vessels, one of which from Kleinsee (fig. V: 4) is almost bagshaped. Necked pots make up the majority (90.4%) and Type C1 appears as the main type. One pot from Port Nolloth (fig. III: 3) may be related to Type C2. It has bosses instead of internally reinforced lugs and a reversed body-neck junction step. An almost identical pot, possibly made by the same potter, comes from Okiep (SAM 5348) about 90 km. inland from Kleinsee. All the necked pots from Port Nolloth have pointed bases and most of them (73.4%) also have nipples. The horizontally pierced, internally reinforced lug appears for the first time at Port Nolloth and from now on becomes the typical Strandloper lug, while the disc lug, the common lug in South West Africa and in northern Namaqualand, is found for the last time at Port Nolloth. Both pressed-out and applied bosses occur in this area. Three-quarters of the pottery from Port Nolloth is decorated, the highest percentage from any site, and numerous types of decoration are represented. It is generally reminiscent of the ware from the Orange River (see Inland Report) and patterns like the string-decorated rims will also appear farther south in the Saldanha area, etc. The material is more well-made than in South West Africa and the walls are thin (58.7%) or very thin (41.3%). Bored holes, which are fairly common in South West Africa, appear for the last time in this area before they, with one exception on the Cape Flats, reappear again on the Cape south coast.

The pottery from the west coast has a character of its own with some strikingly beautiful vessels. It has little or no relationship with the pottery of South West Africa, while a few pots belong to types which are common farther south. One pot has a 'brother' inland and some of the Kleinsee pots are very similar to pots from the Orange River in Gordonia (Inland Report), but it is striking that no pots of Namaqua type have been found along the coast, as in South West Africa.

Movements along the coast are indicated by the two very similar pots from Alexander Bay and Kleinsee, and by the three unique nipples bowls from Port Nolloth, Kleinsee and Hondeklip Bay. The distance between the mouth of the Orange River (Alexander Bay) and Hondeklip Bay is over 200 km. and might represent the movement of a tribe. The similarity between two pots from Port Nolloth and Okiep also points to a (seasonal?) movement between the inland and the coast. We already know from historical evidence about the movements of the pastoral Hottentots.

Of interest is the find at Port Nolloth (fig. III: 1) of a buried pot containing specular iron powder. Sydow (1966) has reported several such finds in South West Africa and the author knows of others along the Orange River (Inland Report). Bechuanas, Koranas and even Bushmen used it in their hair to make it shine, and it was obviously a product of commercial value stored in pots and sometimes buried for safety. Also interesting is the apparent association between rock-paintings and middens with pottery at Zoutpans Klipheuwel, Vanputtensvlei and Elands Bay. On an old English map (The Dutch Colony MDCCXCV), certainly based on an earlier Dutch one, Kochoquas' (Hottentots) kraals are shown on the Berg River approximately where midden sites 22-23 were found.

C. SALDANHA AREA (108)

Laidler did not describe any pottery from the Saldanha area. The richest site in this area is Danger Bay (22), but much pottery has also been found at St. Helena Bay, especially at Stompneus Point (12) and Britannia Point (11), and in addition on the northern extremity of the Saldanha Schiereiland (15).

Da Gama landed at St. Helena Bay in 1497 and described the local Strandlopers (Axelson, 1954). In the *Journal of Van Riebeeck* (1952) a French sea-captain reported having seen Saldanhars with thousands of cattle at St. Helena Bay. He had also seen Hottentots hunting seals at a certain point jutting into the sea, certainly Stompneus Point. The Journal also reported that there were both Strandlopers and cattle-owning Hottentots at Saldanha Bay. It is also mentioned that the Saldanhars had pots (see Historical Evidence). We do not know how long the Strandlopers remained in the Saldanha area, but it was probably not longer than till about 1700. The complete pot from Churchhaven or Geelbek (fig. VIII: 1) is of the Namaqua type and may have been left there on one of the visits by the Namaqua to the south-western Cape, described in the Journal.

Only one bowl comes from this area and four bagshaped pots, three of them from Schiereiland. All the other pots (91.8%) are necked, five of them in addition spouted. A special spouted pot type, D2, developed around Britannia Point (fig. VI: 1) and marks a local climax of pottery tradition as far as both shape, decoration and quality is concerned. The amphora-shaped body and string-decorated rim are not found in the other spouted type, D1, from the Cape south coast and East London areas. Intermediate between these two types are spouted pots from the Orange River (Grootdrink, Boegoeberg) and South West Africa (Lüderitz, Helmeringshausen and the Erongo mountains).

The first elliptical section occurs on a pot from Danger Bay and also on this site appear the first necked pots of Type C2, which hereafter are to become the most typical Strandloper pots of the South African coast, continuing right up to East London. In association with this type appears the thick overturned and rounded rim. Type C1 is also represented at Danger Bay and remains a common type. While the horizontally pierced, internally reinforced lug is the most common lug (53.4%) and generally is associated with Type C2 pots, bosses are more common in this area than in any other (38.0%), mostly

appearing with Type C₁ pottery. An interesting example comes from the Schiereiland (fig. VIII: 3) where two pressed-out bosses imitate horizontally pierced, internally reinforced lugs. The bases are pointed, mostly ovoid, and sometimes nipped (25.9%). Decoration is becoming more scarce (22.7%), but rim trimming grooves and body-neck junction steps are the rule with Type C₂ pottery. The walls are mostly thin (73.5%) or very thin (20.4%) and are always burnished. A medium or coarse admixture is the rule (84.9%) in this area.

In the Saldanha area we find the Strandloper pottery tradition in full bloom with very few crude exceptions; two bagshaped pots from the Schiereiland are among these latter. This pottery must have belonged to the local Kochoquas with the exception perhaps for the pot from Churchhaven which is of Namaqua type. Also in this area two of the richest pottery sites, Stompneus and Danger Bay, are also the richest Wilton sites.

D. SOUTH-WESTERN COAST (167)

Laidler comments (1929) that the Peninsula-Blaauwberg area was a Hottentot oasis, but adds that 'a progressive bastardisation (with the Bushmen of the mountains) affected the standard of the high grade industry introduced by the Hottentots'.

Maingard (1931) records the Hottentot tribes of this area to be Kochoquas (Saldanhars) from Saldanha Bay to False Bay, the Goringhaikonas or Strandlopers of the Cape Peninsula and the Goringhaiquas or Kaepman behind Tygerberg.

The south-western coast, i.e. the sandy beach between the Saldanha Schiereiland and Table Bay, comprises four large sites of which the first one, Ysterfontein, is our richest pottery site (81). Ysterfontein, Bokbaai, Melkboschstrand and Blaauwbergstrand are all situated at the southern extremity of large sand-dune areas. Ysterfontein has a very rich Wilton industry and Wilton has also been found at Modderivier and Bokbaai, while very few stone implements have been found at Blaauwberg.

Only one certain bowl comes from this area, the last one before the Port Elizabeth area, while bagshaped pots of Type B₂ become temporarily more common (6.2%), e.g. Ysterfontein (fig. IX: 1). This type is closely related to the necked Type C₂, into which it merges without a line of demarcation. Necked pots dominate this area (92.1%) and Types C₁ and C₂ occur on most of the sites. Spouted pots are more common in this area (15.9%) than in any other area. The beautiful spouted pots of Type D₂ do not appear again, but instead we find the first pots of Type D₁, which will reappear again and reach its climax on the Cape south coast and in the East London area. One spouted and decorated pot from Ysterfontein (fig. X: 6) shows features of both these types, but the only other pot similar to it comes from Grootdrink (Boegoeberg) on the Orange River (see Inland Report).

Vertical necks are common (45.3%) in this area, but decoration is rare (17.0%). The lugs are generally horizontally pierced and internally reinforced

(70.5%), but there are also many bosses (24.6%), only the Saldanha area having more. The bases are mostly ovoid (43.2%), the highest percentage in any area, and nipples are still common (16.9%). Medium and coarse admixtures reach their highest percentage (93.3%) while thick walls are at their rarest (2.5%). Only one pot has a crudely smoothed surface.

Comparing the four large sites of the area with each other, they match fairly well with variations expected in such relatively small assemblages. Ysterfontein and Modderrivier have decorated rims and impressed patterns, e.g. decorated bosses, and flared necks not found on the two other sites and also similar pots, e.g. fig. X: 1 and fig. XI: 5. Ysterfontein and Blaauwberg also have similar pots in common, e.g. fig. IX: 1 and fig. XIV: 1, also fig. IX: 2 and fig. XIV: 4. Blaauwberg is the only site of the four without any spouted pot. Bokbaai has only vertical necks with almost no decoration (7.2%), no overturned tapered rims and only medium to coarse admixture. Ysterfontein and Modderrivier, and probably also Blaauwberg, were possibly visited by the same tribe. The bowl from Bokbaai (fig. XII: 3) is almost identical to the one from Danger Bay (fig. VII: 2) and a pot from Ysterfontein (fig. IX: 6) is very similar to one from Danger Bay (fig. VII: 1). The assemblage from the Saldanha Schiereiland is also similar to those from Ysterfontein-Modderrivier. It is possible that the area covered by the seasonal movements of a tribe stretched from Danger Bay to Hout Bay and even Noordhoek. We have historical evidence that the Kochoquas (Saldanhars) seasonally moved between Saldanha Bay and Hout Bay.

There are some unusual pots from this area. A pot from Ysterfontein (fig. X: 1) and one from Modderrivier (fig. XI: 5) have short decorated necks probably more or less globular bodies (in one case certain) and no lugs but in one case instead pressed-out horizontally ridged bosses. The only other pot found similar to these comes from Kleinsee (fig. IV: 2). Another interesting pot from Ysterfontein (fig. X: 5) has a flared neck and no lugs, but instead two pairs of impressed finger-marks. Such impressions have in addition only been found at Sandy Bay-Hout Bay on the Cape Peninsula and also in Southern Rhodesia. A small pot from Modderrivier (fig. XI: 1) has such a flared neck that it falls within the range of bagshaped pots and also a decoration not found anywhere else along the coast. Bokbaai has a beautiful example of a Type B2 bagshaped pot (fig. XII: 1) and also a very good example of a Type C1 necked pot (fig. XII: 2). From this site also comes a twice overturned rim (fig. XII: 6), which has in addition only been found at Goedgeloof near Jeffreys Bay on the Cape south coast. Blaauwberg also has some interesting pots, among them a small necked pot with an interesting decoration of rows of short incised vertical lines, covering neck, shoulder and lugs. A large pot from this site (fig. XIII: 3) found in 1891 has an unusual shape with an elliptical section and two pressed-out ridged bosses. A hole on the base was repaired with a small limpet shell glued to the hole with a black cement.

E. CAPE PENINSULA (176)

Table Bay was known as a Strandloper settlement by the Portuguese, although the famous fight between Hottentots and Portuguese there in 1510, when D'Almeida and several Portuguese nobles were killed, was probably fought by one of the cattle-owning tribes visiting the bay seasonally (Axelsson, 1954). The *Journal of Van Riebeeck* (1952) reported that the Strandlopers or Goringhaikona, who lived on the Peninsula permanently, were a small group of 40-50 people. They lived on shellfish, stranded fish and whales, seals, etc. which shows that the local shell middens were at that time still being formed. They also visited other sites on the Peninsula, such as Hout Bay, Cape Point, etc.

Table Bay had large shell middens along Paarden Eiland, at the mouth of the Fresh River (where Adderley Street now is) and in the sand-dune area once covering Green Point. The shells from these middens were used for lime-burning by the early settlers and with them went the archaeological material. A complete pot was found at the excavation of the foundations for Stuttaford's building in Adderley Street (the Fresh River) in 1910, but it is not certain whether it is of Strandloper origin, as it is of a rather unusual form (fig. XV: 1). Its whereabouts is not known but it was reported by Péringuey (1911).

The richest sites on the Peninsula are in the sand-dune areas at Sandy Bay-Hout Bay and Noordhoek-Kommetjie-Fish Hoek. Much pottery has also been found in a smaller sand area at Buffels Bay (25) near Cape Point.

No bowls and few bagshaped pots have been found on the Peninsula. Two of the latter come from Buffels Bay and are small and necked, not belonging to either of the two bagshaped pot types. Only two spouts have been found in this area. The bulk of the pottery is necked (94.9%) and most of the pots belong to Type C2, of which the best specimens come from Noordhoek (fig. XVI: 1-3). A typical C1 pot comes from the Cape Flats (fig. XVII: 7) and links up with the southwestern coast and Saldanha, while an unusual pot of the same type from Llandudno (fig. XV: 2) is only similar to a pot from Kleinsee (fig. IV: 3). A very interesting pot of Type C2 comes from Buffels Bay (fig. XVII: 4). It is a transitional form to Type B2 and is the heaviest and most thick-walled pot of this type found. In spite of the thick walls it is very well fired to a light brown colour and contains a rich admixture of coarse quartz.

The necks are mostly contracted (69.8%) and provided with trimming grooves and body-neck junction steps (32.5%), less often with decoration (22.8%). The lugs are mostly horizontally pierced, internally reinforced (84.0%), but there are still some bosses (11.2%). The bases are almost evenly distributed between the three pointed types, but nipples are rare (9.4%). Second to the south-western coast the Peninsula has the lowest occurrence of thick walls (3.6%). The majority of the pots have brown to red material (55.2%), but light colours are fairly common (16.3%). The admixture is coarse (48.8%) and almost all the pots are burnished (99.1%). A piece of pottery from the Cape Flats has a row of parallel bored holes along the edge. These are not repair holes, but possibly tie-on holes at the base of a pottery neck for fixing to a leather body. These are the only bored holes found between

Lambert's Bay and Fish Bay.

Rich Wilton and Sandy Bay industries have been found at Sandy Bay, Hout Bay, Noordhoek and Simonstown.

There is in the south-western coast and Cape Peninsula areas no sign of the deterioration noted by Laidler (1929), rather a local climax of pottery tradition. It is important that in these areas the pottery can hardly be less than 250 years old, in contrast to the pottery of Namaqualand and South West Africa, much of which must be of much later date.

F. HANGKLIP AREA (109)

The Hangklip area covers the coastline between False Bay and Walker Bay north-west of Danger Point. The richest sites here are the large midden area on and around the Hangklip Peninsula (67) and the midden area among the sand dunes at Hawston (16). At both these sites and at Hermanus rich Wilton and Sandy Bay industries have been found.

Type C2 necked pottery is the common type found in this area, but Types C1 and B2 have also been found on the False Bay coast. No bowls and only one certain bagshaped pot were found in the area, and only one spouted pot. The bagshaped pot and the spouted one both come from the False Bay coast, which appears to link with the south-western coast rather than with the Cape Peninsula. The bagshaped pot from Steenbras River (fig. XVIII: 1) is similar to the Namaqua type. The decorated rims found at Rooiels and Hangklip (fig. XXXII: 67-68) are of the same type as those found at St. Helena Bay and also at Modderivier. The decorated rim from Hermanus (fig. XXXII: 74) is one of the finest found in the survey.

The necked pots actually constitute a higher percentage (96.4%) here than in any other area. Plain rims (76.0%) also reach a maximum in this area, only exceeded by the East London area (80.2%), where, however, most of the plain rims belong to bagshaped pots. Neck shapes are almost evenly divided between vertical and contracted necks, plus three flared ones. Most of the overturned rims have trimming grooves while body-neck junction grooves are not so common and neither is decoration (22.0%). All lugs are horizontally pierced, internally reinforced (94.7%) and only two bosses were found (5.3%), the highest and lowest figures respectively for any area in the survey. All the bases are pointed, three of them in addition nipped. The admixture is in this area generally medium to coarse (81.5%) and all pots are burnished.

Among the interesting pots from this area is the small bagshaped and nipped pot from the Steenbras River mouth (fig. XVIII: 1). This is the last of the pots of the Namaqua Type and might mark the extremity of the seasonal movements of the Namaqua Hottentots. The pot from Rooiels Cave (fig. XVIII: 2) is a transitional type between C1 and C2, while the pot from Hangklip East (fig. XVIII: 5) is of Type C1 but with an overturned rim. The pots from Hangklip West (fig. XVIII: 3) and Hermanus (fig. XVIII: 4) are decorated vessels of Type C2, the first ones of a type which will appear farther east on the Cape south coast.

According to Schapera (1930) the Caledon district was the area of the Hessequa Hottentots, but Maingard (1931) maps the Chainoquas (Soeswaqua) as occupants of the Hangklip-Agulhas area.

G. AGULHAS AREA (80).

The Agulhas area stretches from Die Kelders at Walker Bay past Cape Agulhas to the mouth of the Breede River. This is a large area with vast sand-dune areas and a fair amount of middens but with relatively little pottery or other cultural material. The richest sites are at Pearly Beach (24), Asfontein, including Die Lagoon (17), and Arniston-Ryspunt (11), all situated in sand-dune areas. Rich Wilton industries have been found at Arniston and De Hoop.

There are no certain bowls and only three bagshaped and two spouted pots from this area. Most of the pots are necked (90.0%) and belong to Type C1. The necks are contracted (68.1%) or vertical (31.9%) and most of the rims are plain (73.3%), usually plain tapered. Only one neck is decorated (2.5%), the lowest percentage of decoration for the whole coast. The lugs are horizontally pierced, internally reinforced (70.0%), except one which is vertically pierced and internally reinforced. As expected with Type C1 pottery, there is a fair amount of bosses (25.0%). The bases are pointed (8.2%) or globular, the latter ones more common here than in any other area west of the East London area. All the pots are burnished, and the material generally contains a medium to coarse admixture of quartz (85.0%). Light-coloured material (20.3%) is more common here than in any other area.

Among the interesting pots from this area is one from Arniston (fig. XIX: 4) with vertically pierced, internally reinforced lugs and pairs of pressed-out vertical ridges between the lugs. Lugs of this type have been found only at Walvis Bay (fig. XXXIII: 1), at Gibeon in South West Africa and on a pot from inland Namaqualand (Inland Report) while the ridged bosses have been found at neighbouring Ryspunt and also at Blaauwberg and Bokbaai on the south-western coast. The elegant long-necked and bossed pot from Die Lagoon (fig. XIX: 3) is somewhat similar to a pot from Lambert's Bay (fig. V: 5) and to a pot from the Oakhurst Shelter (fig. XXII: 1). It is also similar to the long-necked pots from the Lower Orange River (Inland Report).

In this same area Goodwin (1952) excavated a small cave, 8 miles inland from Skipskop. It contained fragments of a typical Strandloper C2 pot in association with a polished stone axe, stone tools of Smithfield C or Wilton type, and some European material dating the deposit to between 150 and 300 years. A human skull from the deposit was described by Grobbelaar (1952) as Boskopoid, i.e. of Hottentot type similar to cave-dwellers at Oakhurst and Tsitsikama (Za 3). The Windhoek cave-dwellers probably belonged to the Hessequa or Chainoqua Hottentot tribes, according to Goodwin.

H. CAPE SOUTH COAST (289)

This area extends from the mouth of the Breede River to the Gamtoos River mouth. It is mostly a rocky and partly a well-wooded coast with many

rock shelters east of George. Maingard (1931) maps the Hessequas as occupants between the Breede River and Duivenhoeck River, the Goriqwas east of them approximately to Mossel Bay and then the Houteniquas as far east as the Kromme River.

Laidler (1938) divides the pottery from between the Cape Peninsula and Mossel Bay into three groups: Early (Hottentot), Gonaqua (nipples, spouts, etc.) and Late Gonaqua (heavy and coarse, e.g. the Tsitsikama pot).

The richest sites are at Fish Bay (21) and Kromme Bay (76), both situated in sand-dune areas, and also the Oakhurst Shelter (24), Robberg (27) and Tsitsikama Caves (20). Jeffreys Bay (25) is also a rich pottery site.

No bowls have been found in this area, but bagshaped pots occur (7.0%), mainly of Type B₂, but the first pot of Type B₁ was also found in this area. Among the necked pots (92.7%) both Types C₁ and C₂ occur, mostly the latter, and there are also a few spouted pots (5.5%) of Type D₁.

Along the south coast the necks are mostly contracted (81.3%), and for the first time since South West Africa overturned rims (55.3%) are more common than plain ones. Rim trimming grooves and body-neck junction grooves are also the rule and decoration has increased to its highest level (29.4%) since South West Africa and the west coast. The decoration consists mostly of grooved horizontal or diagonal lines on the necks, while impressed patterns are becoming rarer and then generally appear in combination with the grooved lines. The lugs are still mostly horizontally pierced, internally reinforced (90.5%), but bosses are becoming rare (2.6%). The bases are generally pointed (92.7%). The material is brown to red but the admixture has in this area changed from coarse and medium to fine or no admixture (54.7%). All the pots except one are burnished. Bored holes appear again in this area.

Among the pots from this area should be mentioned the two beautiful and complete pots from Mossel Bay (fig. XXII: 6-7). They were given to the South African Museum in 1856 together with a Portuguese inscription, and the donor thought the pots were also Portuguese. Labels stuck to them with the years became fatty, showing that the walls still must have contained some fat originally stored in them. They are the first complete examples of the urn-shaped and decorated subtype of Type C₂, which reaches its climax in the Waterloo Bay and Port Alfred pots (fig. XXVIII: 1-2). The Type C₂ undecorated ware from this area is generally smaller and more delicate than the prototype from Danger Bay (fig. VI: 2-3), e.g. Blombos (fig. XX: 5), Fish Bay (fig. XXI: 4), Flesh Bay (fig. XXI: 5) and Robberg (fig. XXII: 4). Large pots of Type C₂ are, however, also found at Matjes River and in the Coldstream Cave. The former, found in Piet se Bank Cave at Matjes River (fig. XXII: 3), is of the same almost bagshaped type as found between Ysterfontein (fig. IX: 1 and 5) and Buffels Bay (fig. XVII: 4), which can be regarded as a subtype of Type C₂. The Coldstream Cave pot (fig. XXIV: 3), also sometimes (Laidler, 1938) referred to as the Tsitsikama pot, and the Piet se Bank Cave pot are the two largest pots in the survey. Laidler (1938) considers the former to be a typical late Gonaqua vessel. In shape it is typical C₂, except that the neck-body

junction step is missing, but it is larger and heavier than the Noordhoek (fig. XVI: 2-3) and Danger Bay (fig. VI: 3) specimens. A very much smaller pot but of a similar shape comes from Fish Bay (fig. XXI: 2). The last pots of Type C₁ subtype with the very short neck are found at Rietvlei (fig. XX: 2-4) and at Robberg (fig. XXII: 5).

I. PORT ELIZABETH (123)

This area covers the coast between the Gamtoos and the Sundays River mouths, once the land of the Damaqua and Damasonqua Hottentots and later also of the Gonaquas (Maingard, 1931).

At the mouth of the Gamtoos River (28) is a rich pottery site and at Sea View (21) another. Both these sites have a quartzite lithic industry. The richest site is, however, Port Elizabeth (41) which is partly built on middens, especially Humewood. Dias reported Strandloper women collecting shellfish here (Axelson, 1954), and Laidler (1929) states that Strandlopers still lived here in 1800. He adds that this area must have had 'a very considerable colony of Hottentots who showed unusual artistic inclination. In fact, pot-making appears in this district to reach its apotheosis and ornamentation is nowhere so varied.'

There are three bowls from this area and bagshaped pots are becoming more common (14.7%). Both Types B₁ and B₂ are represented among the bagshaped pots. Only one spouted pot was found in this area. The necked pots (81.8%) include pots of both Types C₁ and C₂. One of the last pots of Type C₁ is found at Sea View.

Necks in this area are mostly contracted (81.3%) and the rims mostly plain and tapered (32.6%) or overturned and tapered (31.3%), the latter having rim trimming grooves. There are also many body-neck junction grooves or steps (27.1%). Between a third and a quarter of the necks (28.8%) are decorated, mostly with grooved horizontal lines. The lugs are generally horizontally pierced, internally reinforced (88.0%) and the bases mostly conoid (41.0%). There is a higher percentage of very thin walls (49.1%) than in any other area. The material is black (48.7%) or brown to red (47.9%) and has no or a fine admixture (70.0%), the highest percentage of no or fine admixture found in the survey. All pots except one are burnished.

Among the interesting pots from this area is a bowl from Port Elizabeth (fig. XXVII: 5) which is certainly of Bushman origin, while another bowl from the Zwartkop River mouth (fig. XXVII: 4) is of the ordinary midden type. A bagshaped pot from Van Stadens River (fig. XXVI: 3) is a good example of Type B₁. A beautiful, decorated pot of Type C₁ from Sea View (fig. XXVII: 1) is the last certain pot of this type. A small bagshaped pot, also from Sea View (fig. XXVII: 2), is very similar both in size and shape to one from Buffels Bay (fig. XVII: 5) on the Cape Peninsula.

J. PORT ALFRED (117)

The Port Alfred area covers the coast between the Sundays and the Keiskama Rivers. There are some good pottery sites in the Alexandria district,

e.g. Congoskraal (13), Springmount (10) and Woody Cape (11). The richest site is, however, between Port Alfred (28) and the Rufane River mouth (7). Farther up the coast Waterloo Bay is another rich site (13).

This was the area of the Damasonqua Hottentots, but they were later absorbed by the Gonaqua (Maingard, 1931). Dr. Atherstone (1858) reported that there was a kraal of 'wild Hottentots and Bushmen' among the sand-hills between the Kariëga and Bushman Rivers up to some time between 1750 and 1800, and Mr. Bowker (Schönland, 1906) said that there were still Strandlopers at Port Alfred in 1820.

There is only one bowl from this area, but the bagshaped pots have increased to become more than a third of the assemblage (36.8%), all belonging to Type B1. There are no spouted pots and the necked pots reach their lowest percentage (60.9%). Only Type C2 is now represented but instead reaches a qualitative climax.

Most of the necked pots have straight contracted necks (46.6%) and overturned tapered rims (24.7%), while the bagshaped pots have plain tapered rims (34.5%). The bagshaped pots are not decorated but almost half of the necked ones are (43.0%), the highest percentage of decorated pottery outside South West Africa and the west coast. The decoration mostly consists of grooved horizontal lines, finished off at the body-neck junction with a groove or occasionally with an impressed pattern. Practically all the overturned rims (97.3%) have a trimming groove. The first notched rim of a bagshaped pot appears in this area.

Three of the necked pots have no lugs, only one pot has bosses, while most of the lugs are horizontally pierced, internally reinforced (76.0%). The bases are still generally pointed (81.3%), the walls thin (44.3%) or very thin (39.4%), burnished on the necked pots but often only smoothed on the bagshaped ones (15.4%). The material is red to brown (71.9%) and either there is no admixture (43.7%), i.e. in the bagshaped pots, or a coarse one (37.5%) in the necked ones.

Among the interesting pots from this area are firstly the two beautiful amphora-like vessels of Type C2 from Waterloo Bay and Port Alfred (fig. XXVIII: 1-2), the latter one complete. Laidler (1938) remarked about Port Alfred: 'Here the apotheosis of the Hottentot potter's art took place and produced the Port Alfred pot.' The pot from Woody Cape (fig. XXVIII: 3) probably had the same body shape as the necked pot from the Rufane River (fig. XXVIII: 7).

It is possible that the necked pots represent the tradition of the original Damasonqua tribe while the bagshaped ones belong to the Gonaqua who later took over the area.

K. EAST LONDON AND THE TRANSKEI (107)

This area stretches from the Keiskama River to M'Bolompo Point in the Transkei and includes the Buffalo River mouth, East London (52), which is the richest midden and pottery group of sites in this area. Kaysers Beach in the south is also a good pottery site (13), extensively explored by Laidler.

Laidler (1929) reported that though at every river mouth in the district there are shell mounds the pottery content is usually of a low type. The better material is found only in the proximity to the Buffalo and Keiskama Rivers.

The quartz admixture which appeared at the Cape has in this area been almost completely replaced by an admixture of gravel which might be natural, or of no admixture at all, which is an indication of lack of preparation of the clay.

At East London where there are three layers of midden with intervening layers of wind-blown sand, the top layer produced coarse, thick-based, hand-raised from lump sherds but also thin Hottentot-type sherds, while the lower layers produced only fine Hottentot-type sherds with incised string patterns and overturned rims (Laidler, 1929).

In this area, which was the Gonaqua country, bowls are more common (9.2%) than anywhere else, and bagshaped pots (29.3%) of Type B₁ are only surpassed by the Port Alfred area. Necked pots, mostly of Type C₂, still constitute the majority (61.5%). Spouted pots have only been found at Kaysers Beach. The necked pots mostly have contracted necks (64.3%) and plain or overturned rims, while the bowls and bagshaped pots have plain tapered or plain squared rims. All overturned rims have trimming grooves, while body-neck junction grooves or steps are less common. Less than half (40.1%) of the necks are decorated, mostly with grooved horizontal lines. Three of the bag-shaped pots have notched rims.

Four necked pots have no lugs and only seven (46.6%) horizontally pierced, internally reinforced lugs were found, the most northerly at Cintza Beach. At this latter site and along the Transkei coast three lugs of other types were also found. The bases are now for the first time mostly globular (63.6%) and for the first time thick walls constitute almost a quarter (24.5%) of the assemblage. Apart from South West Africa the number of unburnished pots also reached its maximum (18.8%) here. Half of the material has no admixture (47.5%) (this includes all the bagshaped pots), while the rest has a medium or coarse admixture.

Among the interesting pots from this area are the two spouted pots from Kaysers Beach (fig. XXIX: 1-2), which are the finest Type D₁ pots found. They are very similar to the spouted pots from Jeffreys Bay (fig. XXV: 1-3). Laidler (1938), who collected much pottery at Kaysers Beach, described these spouted pots as typical Gonaqua ware, while large bagshaped pots of Type B₁ are described as Recent Bantu.

At Qulu River we find the traditional necked Strandloper pot of Type C₂ (fig. XXIX: 4), the bowl (fig. XXIX: 3) and the bagshaped pot of Type B₁ (fig. XXIX: 5). At Cove Rock is a very different type of a necked pot (fig. XXX: 3), reminiscent of some modern Bantu ware in the shape, while the decoration is somewhat similar to that of the spouted pots from Kaysers Beach. From Dwessa comes a thickwalled, bagshaped pot (fig. XXX: 1) with exter-

nally applied heavy disc lugs and from the Bashee River mouth a small bowl (fig. XXX: 2) with vertically pierced lugs, the only lugged bowl found.

II. DISCUSSION

A. POTTERY DISTRIBUTION AND ASSOCIATIONS (Tables 5—10)

This survey covers the coast of Southern Africa from Swakopmund in South West Africa to M'bolompo Point in the Transkei. Strandloper shell middens are found all along this coast and pottery has been found on practically every midden site, on or close to the actual middens. The richest pottery sites are the sites most obviously suited to the life of the Strandlopers, i.e. where, apart from a supply of food and fresh water, there is shelter from the wind, especially along the windy shores of the Atlantic, and also the sandy ground favoured for the actual camp sites. These sites, with a few exceptions, have also produced the richest Stone Age assemblages.

To the north of Swakopmund there are middens on the coast of the Kaokoveld and also in southern Angola (Green, 1958) but nothing is as yet known about the cultural material in these middens. It is said that Strandlopers are still living south of Moçamedes in southern Angola (pers. comm.). They probably belong to the Kuroca (Kwadi) tribe, a people which may be related to the Bergdama of South West Africa. At Sesfontein in the Kaokoveld there lived until recently (1953) four survivors of an earlier larger group of Strandlopers (Dart, 1955). According to these people their predecessors lived along the coast as far north as Rocky Point, but the group had originally branched off from a Hottentot tribe (the Topnaar?) somewhere near the Brandberg. Three old Strandloper men used to visit the coast around Rocky Point for several months every year to live on narras melons and sea food. For the rest of the year they lived with the Topnaar Hottentots at Sesfontein as their servants. The five whalebone huts and *Donax* middens found by Dr. H. Martin in 1938 (pers. comm.) at the mouth of the Ugab River probably belonged to these people. Gürich (1891) stated that both the Walvis Bay Strandlopers and those from Cape Frio in the Kaokoveld were originally Topnaar Hottentots driven away from the Damaraland inland areas by the Hereros.

At Walvis Bay only pottery, grinding stones and some bone tools have as yet been found on the large midden area south of the town and these are probably the cultural remains of the Topnaar Strandlopers reported by early travellers. At Lüderitz there are middens with a rich Wilton industry and pottery in apparent association for the first time and this apparent association continues right around the coast as far as Kleinemonde in the Port Alfred area. This association has also been found in Pre-Bantu middens at a few sites in Natal (see further on). At Port Nolloth, Laidler (1935) in 1913 found a Wilton industry in the middens while the 'pottery occurred mainly on those mounds on which stone implements were scarcest'.

From the Berg River sites on the west coast to Fish Bay on the Cape south coast the Sandy Bay industry is often found on midden sites as well as pottery

and occasionally a Wilton industry. The stratification between Wilton and Sandy Bay has not yet been established by excavation, but we know from excavations that there is an association between pottery and a Late Wilton. At the Bonteberg Shelter Excavation (Beaumont, 1963) on the Cape Peninsula, pottery sherds were only found in the upper part of the Wilton deposit. At Simonstown (Gracie, 1946) Type C2 pottery was only found in the top layer of the Wilton midden. In the Fish Hoek Cave second excavation (Jolly, 1947) pottery was found below a layer containing Wilton tools and European gun-flints, but above a layer containing Howieson's Poort material. In the Windhoek Cave (Goodwin, Grobbelaar, 1952) near the Bredasdorp coast Type C2 pottery was found in association with a polished stone axe, stone tools of Smithfield C or Wilton type and some European material.

From Fish Bay eastwards to East London a crude quartzite flake industry or an industry similar to Mossel Bay with 'giant' crescents has also been found on middens with pottery. These industries have not yet been studied but the current University of Cape Town excavation at Robberg will ultimately provide information about them. At many of these sites, however, a Wilton industry has also been found.

The Oakhurst Shelter excavation (Goodwin, 1938) near George yielded pottery of Types C1 and C2 only from the surface or from the top layer containing a Developed Wilton industry. At the Matjes River Shelter excavation (Louw, 1960) farther east in the same area two potsherds each were found in the top layer containing a Late Smithfield industry (?) and in the underlying layer containing a Late Smithfield B industry. In the underlying Wilton no pottery was found. At Scott's Cave (Deacon, 1963) in the Gamtoos River Valley not far from the coast, pottery of Strandloper type (C1, etc.) was found in a thin layer containing a Later Stone Age industry. The base of this layer has now been C 14 dated to A.D. 760 ± 100 (pers. comm.).

In East London at the Buffalo River mouth (Laidler, 1929) coarse, thick-based pottery but also thin Hottentot ware was found in the top layer of a midden, while a lower layer, 15 feet down, produced only fine Hottentot ware. No stone implements were recognized.

Along the coasts of the Transkei, Natal and Mozambique shell middens are also common. In the Umgazana Cave excavation (Chubb and King, 1933 and 1934) on the Pondoland coast, Bantu pottery of Schofield's Class NC2 was found right through the upper half of the deposit, which contained a Smithfield P industry. Schofield (1948) refers to four classes of pottery from the Natal middens, of which the oldest Class NC1 is Pre-Bantu and includes a few sherds of definite Hottentot ware. The later classes are all of Bantu ware. He states further that 'only two pieces of undoubted Hottentot pottery have come to light [on the Natal coast], one at Umhloti and the other at Umgababa'. The piece from Umhloti Dune site north of Durban is a horizontally pierced, internally reinforced lug while the piece from Umgababa on the Natal south coast is not specified. From Tinley Manor Dune site north of Durban come four spouts (Schofield, 1935). Walsh and Swan (1952) reported a Wilton industry from

Umgababa and also from other sites along the Natal coast including Umhloti. Excavated middens at Ingane River mouth (Schoute-Vanneck and Walsh, 1959) near Umgababa and at Tongaat (Schoute-Vanneck and Walsh, 1960a) yielded Wilton industries but no pottery. We know as yet nothing about the cultural remains in the middens of Mozambique (Barradas, 1949), except for some glass beads and recent pottery, probably Thonga, from the coast just north of Lourenço Marques (Juta, 1956).

For the most part of the area under survey the Hottentot Strandloper pottery appears to be associated with a Late Wilton industry extending from possibly more than a thousand years back in time (Scott's Cave, Gamtoos R.) into the European period (Windhoek Cave, Bredasdorp). It may also be associated with the Sandy Bay industry and possibly with the crude quartzite midden industry of the Cape south coast; however, it does not appear to be associated with certainty with any Smithfield industry. Only Strandloper pottery of Bantu type has been found in association with a Smithfield P industry in Pondoland outside the area covered by this survey. On the Cape south coast pottery has been found in caves with shell deposits where painted burial stones have also been found, but it is not known whether in association with each other. On the Cape west coast pottery has also been found in painted shelters with shell middens.

Pottery of Strandloper Type C2 has been collected in the painted shelters of the coastal belt from Vanrhynsdorp in the west to Albany district in the east (Inland Report). In, for example, the famous Wilton Cave near Grahamstown a decorated pot neck of Type C2 was found in the Wilton deposit, but pottery of Bushman type is also said to have been found here (Inland Report).

In Namaqualand, pottery has mainly been found in the northern part around the old Hottentot settlements, e.g. Steinkopf and Pella. The pottery of this area is of Namaqua type and of Type C1, the latter type probably the older one. The richest area for inland Hottentot pottery is along the Orange River between the Aughrabies Falls and Prieska in Gordonia and in northern Bushmanland (Rudner, 1959). Some of the most beautiful Hottentot pots (spouted and Type C1) ever found come from Grootdrink in the Boegoeberg Irrigation Scheme and also from Keimoes. Higher up the river simple pots, probably of Hottentot origin, have been found mainly around the confluence with the Vaal River, e.g. at Douglas, and also around Kimberley and in the western Free State (Inland Report).

In the South West Africa inland regions odd pots have been found mostly along the escarpment in Great Namaland but also in the Erongo mountains and in the Brandberg in southern Damaraland (Inland Report and Sydow, in press). Most of the pottery in the south is of Namaqua type, but there are also spouted pots and a few strange-shaped pots with typical internally reinforced lugs of Hottentot type. One pot from Rehoboth is of the long-necked Type C1 found along the Orange River and also has typical Hottentot lugs. Such lugs have also been found in the Erongo mountains. In Damaraland there is a pottery type related to the Namaqua type but also a few spouted pots. This

pottery was probably associated with the local Topnaar Hottentots and possibly also with the Bergdama people. A Wilton deposit in a painted cave in the Brandberg containing a few sherds of thin-walled pottery has been C-14 dated to A.D. 1080 ± 100 (MacCalman, 1965), showing that here also pottery was associated with a Wilton industry and covered a considerable period (Inland Report). Near Lake Ngami in northern Bechuanaland the so-called Masarwa Bushmen, who are Nama-speaking, until the beginning of this century made pottery of crude Hottentot type (AM Collection).

B. THE POT MAKERS (STRANDLOPERS, HOTTENTOTS, BUSHMEN AND BANTU)

While the historical records refer to the Hottentots as pottery makers the vast majority of 'Hottentot' pots have been found on Strandloper sites. From the *Journal of Van Riebeeck* (1952) we know that there were still Strandlopers living along the coast after 1652, i.e. the shell middens were still being formed during the early European period. There is, however, no conclusive evidence that the Strandlopers still made pottery during the European period. The Journal only mentions pots in connection with the pastoral Saldanhars (Kochoqua), but also indirectly refers to pots when mentioning the boiling down of whale blubber, which was probably done by the Strandlopers. The archaeological evidence is also only indirect. Pottery has only been found on the top of or in the top layer of the middens. In the Bonteberg Shelter excavations (Beaumont, 1963; Maggs and Speed, in press) a piece of lead and a few pieces of glass were found in the top layer also containing some pottery, but it is not certain whether the lead and the glass were later intrusions. In the Windhoek Cave at Bredasdorp (Goodwin and Grobbelaar, 1952) pottery and European material were found together, but it is not certain whether the occupants of this cave can be accepted as Strandlopers as the cave is 8 miles from the coast, although 'sea shells in small quantity' were also found in the deposit. With the evidence of pottery in and on the shell middens all along the coast we have assumed in this report that the Strandlopers not only used but also made at least some of the pottery found on the middens and that they continued making this pottery into the European period.

We know from the historical records that the pastoral Hottentots made pots which they carried with them on their oxen, probably suspended as on a picture from about 1800 by S. Daniell called 'Korah Hottentots preparing to move' (Walton, 1956). As the pastoral Hottentots were nomadic, moving from camp to camp with their cattle, there is less chance of finding the remains of their pots than those of the Strandloper ones, which were more easily preserved in the sandy areas of the coast where the Strandlopers had their camps. We know, however, from the Journal that the pastoral Kochoquas (Saldanhars) sometimes also camped at the coast, e.g. near the beach north of the fort and at Hout Bay. The Hout Bay valley was covered with forest and the only open ground suited for camping was probably the sand-dune area, where much pottery has been found but where there are also shell middens of the Strandlopers. The richest pottery site found near Cape Town is among

the dunes between Rietvlei and Blaauwberg and it is possible that this was the camping place of the Kochoquas referred to in the Journal. This evidence points to the probability that at least some of the Strandloper pottery of this report is actually pottery of the pastoral Hottentots. It has not, however, been possible to distinguish between Strandloper and pastoral Hottentot pottery.

The early colonists regarded the Strandlopers as impoverished Hottentots who had lost their cattle, and in the Journal they are included among the Hottentot tribes (as are the Bushmen). In October 1652 visiting Kochoquas are described thus: 'They are more robust and stouter than the Strandlopers, but they wear the same clothing and speak the same language.' Hunting and gathering of veldkost was done by both Strandlopers and Hottentots, and the main difference between the two groups was that while the pastoral Hottentots had cattle and sheep, providing them with milk and additional meat, the Strandlopers were dependent upon the sea to provide them with shellfish, crayfish, stranded whales and fish. There were also seals to be clubbed, providing much of the necessary fat. The diet of the Strandlopers was therefore hardly inferior to that of the pastoral Hottentots. The Strandlopers were also Nama-, i.e. Hottentot-, speaking. This did not only apply to those of the Peninsula, Saldanha Bay and St. Helena Bay but also to those of the South West African coast encountered by Dutch ships with Hottentot interpreters sent out from Cape Town in the seventeenth century (Vedder, 1938). The Orange River mouth Strandlopers encountered by Paterson in 1777 also spoke Nama (Paterson, 1789). The Walvis Bay Strandlopers originally belonged to the Topnaar Hottentots and only became Strandlopers after having been driven away from their inland grazing-grounds by the Hereros and probably robbed of most of their cattle. They did, however, still keep some cattle (Gürich, 1891). In the eastern Cape shipwrecked Portuguese sailors in 1662 described people, probably Gonaqua Hottentots, living on shellfish, roots and game near the Keiskama River mouth but also owning some cattle (Maingard, 1931). In 1702 the Gonaqua was a wealthy nation with much cattle. In 1752, when Ensign Beutler visited the eastern Cape, the eastern Hottentots had become impoverished by wars and by robberies by the Bushmen and lived as Strandlopers along the seashore (Maingard, 1931).

This evidence might tempt us to regard all pottery along the coast as belonging to the pastoral Hottentots. Schofield (1948) suggested this in his report on the Oakhurst Shelter. The evidence of association between pottery and Later Stone Age industries and the persistent occurrence of pottery on practically every shell midden along the whole coast, including the desert coast of South West Africa, hardly supports this theory. It is certain, however, that the Strandlopers originally did not possess pottery but only at a late stage learnt to make it from some other people.

What is the physical relationship between the Strandlopers and the Hottentots? Walton (1956) summarizes the evidence of Strandloper remains from excavated rock shelters (Oakhurst, Matjes River and Fish Hoek Cave) thus: 'All the skeletons are of a type which Drennan considers to be closely

allied to the Hottentots but some do present a mixture of Bush and Hottentot features. The cave-dwellers were taller, more robust and had bigger heads than the ordinary Bushmen although the females were very similar to Bush females. A similar state of affairs was found by Shrubsall in his study of Hottentot types and Drennan concludes that the Oakhurst skeletons represent the fore-runners of the Hottentots. They also show a marked similarity to the 'Wilton' race described by Dreyer and Meiring from the Matjes River Cave which Keith considers to be a local development from Boskop man. Two almost complete female skeletons from the Skildergat (Peers) Cave at Fish Hoek were examined by Keen (1942) who linked them with the skeletons from the Oakhurst Shelter. They were much taller than either Bush or Hottentot women. These early precursors of the Hottentots, as represented by Oakhurst, Skildergat and 'Wilton' man, were, then, a tall, gaunt people with large heads.' The skeletal remains from the Windhoek Cave at Bredasdorp were ascribed by Grobbelaar (1952) to a Hottentot type, very similar to the Oakhurst cave-dwellers and similar to the Tsitsikama Strandlopers as exemplified by the Za 3 skull. On the other hand a Strandloper skeleton from a midden at Bokbaai was described by Singer (1955) as a female southern Bushman.

This leads us to the question whether there is any evidence of Bushman Strandlopers. If we define Bushmen as people speaking a Bushman language, not understandable to Nama-speaking people, then there is no historical evidence of such Strandlopers. In South West Africa the former coastal population has generally been called Namib Bushmen, but historical evidence, quoted above, from Walvis Bay, Lüderitz Bay and the Orange River mouth records them as being Nama-speaking and sometimes even having some cattle (Walvis Bay and Lüderitz Bay). Vedder (1938) includes them among the Nama-speaking Saan. Along the coast of South Africa there is no evidence of Bushman-speaking Strandlopers.

The Smithfield B and C industries have been associated with the Bushmen of the inland plateau (Clark, 1959) and another way to find Bushman Strandlopers would be to search for Smithfield industries among the shell middens. In the southern Cape, Dreyer (Louw, 1960) in the Matjes River Shelter excavation found two Smithfield layers containing each two pottery sherds superimposed on a Wilton layer without pottery, while Goodwin (1938) in the Oakhurst Shelter excavation found Wilton, partly with pottery, superimposed on a Smithfield C and a Smithfield B industry, neither of which had pottery. At Windhoek Cave (Goodwin and Grobbelaar, 1952) where pottery was also found, the lithic material was too sparse to define it as Smithfield C or Wilton, but as much Wilton but no Smithfield C material has been found in the area, e.g. at Arniston and De Hoop, the probability is that it is a Wilton assemblage. On the southern coast of South West Africa a few Strandloper sites appear to have a Smithfield-like industry (Rudner and Grattan-Bellew, 1964) and some pottery was found here. No pottery has with certainty been associated with Smithfield deposits, except at Umgazana where the association is with Bantu pottery, as the association at Matjes River and in South West Africa is doubtful.

While there appears at times to have been Strandlopers practising Smith-field industries, this was before pottery was introduced, or, as at Umgazana, while pottery was being introduced by the Bantu. The Bushmen of the inland plateau, however, had their own pottery type, described by Dunn (1931) and Schofield (1948), and the distribution of this type has been reported on in the Inland Report. It was characterized by a fine black slip and a stamp decoration covering the whole body of the bowl-shaped vessel. Typical also was the admixture of grass. Sherds of four certain such vessels have been found in the survey, three in the Port Elizabeth area and one at East London. These could rather represent the work of Bushman women intermarried with the Hottentot Strandlopers than of inland Bushmen on a temporary shellfish-eating expedition to the coast.

In the east, mainly on the coasts of Natal and the Transkei, different Bantu tribes at times also lived as Strandlopers (Schofield, 1948; Schoute-Vanneck, 1958). Coastal Bantu kraals have actually been observed as far south as Congoskraal just north of the Sundays River mouth while Bantu raids penetrated as far south-west as Knysna. A few Strandloper sites from the coast of the Transkei, where only pottery of Bantu type has been collected, have not been included in this survey.

C. THE POTTERY

With what information does the Strandloper pottery itself provide us? In earlier chapters the features and distribution of the research material have been described and analysed. It is only necessary here to add a summary of what we have learnt about its characteristics and manufacture.

Typical characteristics for Strandloper pottery are the pointed base and contracted neck with the greatest diameter of the vessel approximating its height, the internally reinforced, horizontally pierced lugs, the pressed-out bosses, the occasional use of spouts often in combination with an elliptical horizontal section of the pots, the thin, well-fired material with an often coarse quartz admixture, the well-burnished walls and the preference for grooved horizontal lines around the neck if the vessel is decorated. Among these features, only the internally reinforced lugs, which apart from a few cases in South West Africa and the Free State have not been found north of the Orange River, can be considered exclusive for this pottery and also for the inland Hottentot ware. Although the same combination of these features does not occur in other ware, the pointed bases occur among Bergdama and Bantu ware in northern South West Africa (Schofield, 1948); spouts have been found among some Early Bantu ware in the Transvaal (Mapungubwe), Natal (Class NC₂), Rhodesia (Bambata) and East Africa (Hyrax Hill); thin, well-fired material is also found among some of the Bantu tribes in northern South West Africa and Botswana; quartz and coarse sand admixture have been found among some Early Bantu ware in South Africa, e.g. at Buispoort (Hoepen and Hoffman, 1935), although it appears to be rare; burnishing is common among Bantu ware and grooved or channelled decoration of the necks is a typical feature for some of

the earliest Bantu ware in East Africa (channel-decorated ware).

The evidence from the research material of the technique used in the manufacture of the pots agrees in general with the historical evidence regarding the manufacture of Hottentot pottery. There were obviously better and simpler vessels and the latter did not receive the same care in the manufacture as the former. For the better ware the potter collected local clay which was dried, pounded and cleaned of sand and other impurities, after which it was mixed with coarse quartz sand and worked thoroughly. The pot was then generally built up in rings in two or more parts, which were only joined after they had dried somewhat. The actual base was made out of a lump of clay. In incorporating the rings the inside of the pot wall was always worked upwards towards the opening, while the outside was worked towards the base. We do not know what tool was used for scraping the walls but it was possibly a sea-shell as reported by Ten Rhyne (1686) as in a few cases a fine striation has been observed. After drying to a leather-hard stage the walls were then stained, generally with haematite (red ochre) and burnished, probably with a smooth sea pebble, both outside and inside the pot, sometimes even inside the lug channels. The decoration was also executed at this stage. After drying further, the pot was then fired in an open fire with the opening upwards. After the firing and cooling it is possible that the pot was further waterproofed by different methods. The complete vessel was then used as a cooking-vessel, mainly for rendering fat from seal and whale blubber, or as a storing vessel for fats, powdered haematite and magnetic iron ore (blinkklip), possibly also for water. The simpler vessels, generally bowls or bagshaped ones, were made of the local clay with its natural admixtures. The bowls were worked up from a lump and these vessels were not burnished and stained but only smoothed with the hand before firing.

We have as yet no evidence of the development of the Strandloper pottery. Apart from at East London and Matjes River we have no stratification of the pottery itself. At the former site coarse, thick-based ware raised from a lump, which could be Bantu, was found together with thin Hottentot ware in the upper shell layer, while only thin Hottentot ware decorated with an incised line pattern was found in the lower shell layer, 15 feet below the top layer (Laidler, 1929). At Matjes River two pieces of coarse pottery were found in the top layer and two thinner pieces in the second layer (Louw, 1960). This does not help the investigation as the pottery is not described in detail. Until further excavations provide us with more information it is not possible to prove any sequence or development of the Strandloper pottery types and features. Of greatest importance is, however, the excavation at Scott's Cave in the Gamtoos River Valley (Deacon, 1963), 29 km. (18 miles) from the coast. Here a thin (± 30 cm.) Later Stone Age deposit contained Strandloper Type C1 and C2 pottery right through the deposit, three horizontally pierced, internally reinforced lugs, two decorated bosses, and one plain one, plain and overturned rim fragments and neck pieces with overturned rims and decorated with horizontal and a few diagonally grooved or horizontally incised lines or impressed

round dots and ovals. The base of this deposit has now been C-14 dated to A.D. 760 ± 100 (priv. comm.). At the other end of the time scale is the find of Type C2 pottery in association with European material in the excavation of the Windhoek Cave near Bredasdorp (Goodwin and Grobbelaar, 1952).

There is also a kind of rough terminal date for the pottery of different areas during the historical period, i.e. between approximately 1652 and 1900. With the arrival of ships and the first European settlers in Table Bay the life and culture of the local Strandlopers and Hottentots soon became changed. In the area between Saldanha Bay and False Bay the Kochoquas (Saldanhars), the Goringhaiquas and Goringhaikonas (Herry's Strandlopers) either moved away or became servants to the settlers. Pottery can hardly have survived longer than say 1680 within this area, and the Strandlopers who had most of the contact with the ships had probably lost the art of making pottery already before the arrival of Van Riebeeck. As the settlers spread, the same happened to the pottery tradition of other tribes. The final death-knell to the western Hottentots was perhaps the smallpox epidemic of 1713 (Maingard, 1931). Along the coast from Hangklip to George the pottery could have survived till, say, 1750, while along the partly rocky and inaccessible coast from George right up to East London there is evidence of Strandlopers till about 1800. Beutler's map of 1752 shows most of the coast from Hangklip to Port Elizabeth as unknown. In the Transkei, Strandlopers of Gonaqua or Bantu origin survived into the beginning of the 20th century. In the west in Namaqualand and South West Africa Strandloper pottery also survived until about 1870 and 1900 respectively. In the inland on the other hand Meerhof (*Journal of Van Riebeeck*, 1952) reported in 1661 that the Namaqua used wooden pots, which shows that the original contact between Hottentots and the Iron Age people who supplied them with knives to carve the vessels must have taken place a very long time earlier, perhaps centuries earlier, for them to have given up their pottery tradition. This contact probably took place somewhere along the Orange River where the Hottentots had material for their wooden pots, as reported in the 1770's by Wikar (1935). The vessels pictured by Daniell c.1800 from this area (Walton, 1956), loaded on the back of an ox, are shaped like the Namaqua type and Type C1, showing that both these types were in use at the time, whether they were earthenware or wooden.

The pottery from Scott's Cave, which is the only Hottentot pottery with an approximate date of manufacture, includes a partly reconstructed pot of Type C1 and also decorated neck pieces with overturned rims which must have belonged to Type C2. In addition internally reinforced lugs and bosses were found in the deposit. Type C1 is found along the Lower Orange River, where it reaches its peak of development, from Boegoeberg to the river mouth and then along the coast as far east as Port Elizabeth. A beautiful pot of this type has also been found near Fraserburg and a few were discovered in the South West Africa inland (Inland Report). Type C2 is found from the Saldanha area to East London both along the coast and in the coastal belt in general, including the painted shelters of the south-western Cape and Albany, e.g. the Wilton

Cave (Inland Report). Internally reinforced lugs are found in the same area as Type C2 with an odd lug from Umhloti Beach north of Durban and a few from the Free State and the South West Africa inland as far north as Windhoek and the Erongo mountains.

The Bantu had by about 1750 not reached farther south than the Swakop River in the west. In the centre of the subcontinent they had reached the Orange River and in the east they had come as far as the Great Fish River. We also know from historical and other evidence that at this time the Herero in the west had driven away the Topnaar Hottentots from southern Damaraland and forced some of them to become Strandlopers and had also forced the Bergdama into the mountains. Archaeological evidence from the Brandberg shows that seven hundred years earlier Wilton people of this area had already had contact with metal- and pottery-using people and were themselves probably making pottery; we do not know of which type. We have historical evidence of cultural contact and intermarriage between Hottentots and Bantu (Early Sotho) at Uptington on the Orange River (Wikar, 1935) and between Bushmen and Ghoya (Walton, 1965) in the northern Free State. In the east Early Sotho and later Nguni had overrun the NC1 Strandloper settlements along the Natal coast and farther south along the coast Hottentots and Bantu had intermarried to form the Gonaqua Hottentots.

What evidence is there of these contacts in the Strandloper pottery? The pottery of Walvis Bay probably belonged to the Topnaar Strandlopers and has features not found in other Strandloper pottery. It is, however, difficult to say to what degree the differences are caused by influences from Herero ware, as practically no Herero pots have been preserved. According to Vedder (pers. comm.) the Herero pots were large and urn-shaped with decorated rims to mark the ownership, but the few Herero pots in German museums are simple, shouldered pots, one of them, however, provided with four vertically pierced lugs (Lawton, 1967). At Walvis Bay wide overturned and decorated rims were found and were of the same type as found inland, e.g. at the Brandberg (Inland Report). These rims and also patterns of grooved lines and vertically pierced lugs probably represent a Herero or at least a Bantu influence on the Walvis Bay pottery, but it does not appear to have spread farther down the coast.

In the chapter on decoration and in the Inland Report we have already seen how certain types of decoration such as string pattern on rims and impressed patterns were probably taken over from Early Bantu by the Hottentots along the Orange River in Gordonia and from there spread down the river to the coast of Namaqualand, where the Strandlopers adopted them, and perhaps also directly through the Cape Thirstland to the Cape Peninsula and to the Cape south coast. This spread of tradition may have taken place as long as a thousand years ago as rows of circular and oval impressions are found on pottery from Scott's Cave dated earliest at A.D. 760, but probably later.

Turning to the east we find that the influence of Bantu pottery spread, probably with the help of the Gonaqua Hottentots, as far west as perhaps Fish

Bay. The Gonaqua Hottentots were originally living in the Port Alfred and East London areas but later spread towards Port Elizabeth. As they were of mixed Hottentot and Bantu origin it could be expected that their pottery industry would show features of both Hottentot and Bantu origin. There is no historical evidence of their type of vessel. Laidler (1938) describes as Gonaqua features bosses, spouts, certain patterns, etc. As typical Gonaqua vessels he mentions the spouted pots of Type D₁ from Kaysers Beach. The distribution of this type hardly supports this theory as it has also been found at Jeffreys Bay, Fish Bay and on the south-western coast well outside the Gonaqua area. Spouted pots in general have their maximum concentration on the south-western coast, and bosses are mostly found west of Agulhas. Laidler (1938) further describes as Late Gonaqua the Tsitsikama or Coldstream pot (fig. XXIV: 3) because of the thickness of its walls, lack of decoration, coarse quartz admixture and general coarseness of construction, which he considers as Bantu affinities. Lack of decoration and a coarse quartz admixture are features found especially in the south-western areas and are typical for Type C₂, to which this pot belongs. Thick walls are found especially in the Port Alfred and East London areas and point to a Bantu influence, but have also been found on the Cape Peninsula. They are not out of place in a pot of this size. Studying the Distribution Schedule for types or features mainly within the area of Gonaqua influence, we find that Type B₁ fits in rather well with this assumption, the Tsitsikama Caves being the most western find place. The tall, often ovoid, beaker shape of these vessels is certainly of Bantu origin. Apart from at Hyrax Hill in Kenya and Bambanyanalo and Mapungubwe in the northern Transvaal this type of vessel is also found among recent Basuto (Laidler, 1938; Schofield, 1943b) and Pondo beer pots. It is also similar to the Bergdama pottery in South West Africa (Inland Report). Laidler (1938) refers to this type of pottery as 'of the degenerate and late stage of the stone-building culture'. Another feature generally associated with Type B₁ in this area is the notched rim. Schofield (1948) associated notched rims with NC₂ pottery from the Natal and Transkei coasts made by the earliest Bantu inhabitants with Sotho affinities (Fokeng). Bored holes also occur mostly in this area but also in South West Africa and northern Namaqualand and the same is the case with disc lugs and a crude smoothing of the surface instead of burnishing, all probably Bantu features.

Bearing in mind the pronounced Bantu influence on the pottery of the eastern areas and a certain Bantu influence in South West Africa and northern Namaqualand, the areas between St. Helena Bay and Mossel Bay appear to be the only ones outside the Bantu sphere of influence, i.e. the areas of the purest Strandloper pottery. What is then typical for the pottery of the Saldanha, south-western coast, Cape Peninsula, Hangklip and Agulhas areas? Of the pottery types found in these areas Type C₁ has the widest distribution from the South West Africa inland, along the lower Orange River and from its mouth along the coast to Port Elizabeth. Type C₂ is found from Danger Bay in the Saldanha area to East London and also in the painted shelters along the coast. Type B₂ also first appears in the Saldanha area but does not go farther east

than Port Elizabeth. Type D2 is a local development only found in the Saldanha area, while Type D1, found in the south-western coast, is also found on a few sites farther east and inland. Typical of these areas is also the lack of decoration.

Judging from the distribution of these types, the hypothesis may be put forward that undecorated pottery of Type C1 with bosses, which later may have developed into internally reinforced lugs, is the oldest type and may have spread along the Orange River to its mouth already in the first millennium A.D. From the Orange River the pottery followed the coast southwards fairly rapidly until it reached the south-western areas where under ideal conditions it developed into Type C2, which in its turn spread eastwards along the coast as far as Natal. The Strandlopers of the south-western and southern Cape were also cave-dwellers, either seasonally spending the rainy winters in rock shelters, if these were far from the coast as in the south-western coast, or permanently if the shelters were on the coast as in the Cape south coast area. It is interesting to note the small number of bagshaped pots in the south-western Cape. Only Type B2 is indigenous to this area and probably developed as a variation of Type C2, spreading from the Saldanha area to Port Elizabeth. This type may have been the prototype for the pottery of Namaqualand and southern South West Africa. Two pots of an intermediate type between Type B2 and the Namaqua type have been found in the south-western Cape.

Before leaving the pottery of the south-western Cape something should be mentioned of a possible European influence on the local Strandloper pottery. Portuguese, English, French and Dutch ships visited St. Helena Bay, Saldanha Bay, Table Bay and False Bay since Da Gama in 1497 (St. Helena Bay). We know little about the pottery vessels used by these ships, but at least the Portuguese used spouted pots with pointed bases as drinking vessels. No remains of such vessels have been found on the middens, however, only broken square Dutch gin bottles and some round-bottomed bottles plus fragments of East India and European porcelain and of Dutch clay pipes. The spouted Strandloper pots reach their maximum occurrence on the south-western coast, and it is a possibility that the idea of the spout came through contact with the Portuguese. It must not be forgotten, however, that spouted pottery has been found at Bambanyanalo and Mapungubwe in a deposit which is estimated to be about 900 years old (Gardner, 1963).

D. COMPARATIVE NOTES ON THE POTTERY

The Non-Bantu pottery of the inland areas has been discussed in another report in detail. It is sufficient here to say that the Hottentot pottery of the coastal belt and escarpment between Vanrhynsdorp in the west and Albany in the east is generally of the same type, i.e. mostly Type C2, as found along the coast of these areas and appears to represent an inland extension of the coastal tradition. Some of this pottery has been found in painted shelters. In South West Africa pottery of the same types as found at Walvis Bay has also been found in southern Damaraland, especially in the Brandberg and Erongo mountains. The pot from Oranjemund is of the Namaqua type, and this type

is common in Great Namaland and also in northern Namaqualand. However, there are in the South West Africa inland some vessels which pose some problems. One simple bagshaped type of vessel may be associated with the Bergdama people, who may well have taken it over from the local Wilton people (see Numas Shelter Excavations, Rudner, 1957). Among these vessels are ones with opposing pairs of perforations near the rim, made before the firing and probably meant for suspension, and others with opposing spout-like lugs (Sydow, in press), probably also for suspension and a development of the previous type. This type does not, however, appear to be related to the spouted types of South Africa. Of great interest is that opposing rim perforations have also been found in the M2 ware from Mapungubwe and Bambanyanalo (Fouché, 1937) in the northern Transvaal. There are also in the South West Africa inland a few globular (!) or Type C₁ pots with internally reinforced lugs, in one case vertically pierced. These are the only internally reinforced lugs found at any distance north of the Orange River.

In northern Namaqualand there is, as already mentioned, pottery of Namaqua type but in addition of Type C₁, also found on the coast of Namaqualand. This high-necked variation of Type C₁ reached a climax along the Orange River in Gordonia. In only one case has one of these vessels internally reinforced lugs, otherwise they have applied or pressed-out bosses. A pot of this type with internally reinforced lugs has been found as far north as in the Rehoboth district in South West Africa (Sydow, in press). In the section on decoration the author has discussed patterns of decoration which appear in the Orange River area and probably spread from here to the coast. In this area there is on the one hand a strong Bantu influence and on the other hand a close relationship with the pottery of South West Africa and with the Strandloper pottery of the west coast. Other features point to contact with the Smithfield Bushmen of the Free State and possibly also with the first Bantu immigrants of that area (Inland Report).

We now turn north and east from Gordonia to study the earliest pottery of southern Botswana, southern Transvaal and the Orange Free State. Schofield (1948) has described two classes of ancient Bantu pottery from this area, but Walton (1956) reverses the order of these two classes and adds a third later group. According to Walton the earliest pottery (Schofield, Class ST₂) belongs to an early Sotho-Tswana tribe called the Fokeng and consists of coarse round-bottomed pots decorated with richly moulded rim patterns. The second class (Schofield, Class ST₁) belongs to the Ghoya-Taung and consists of burnished, polychrome stamped wares, while a third class (Schofield, Class BP) belongs to later Tswana and consists of pots which have coloured areas with incised bands of lattice and herringbone and combed impressions. The origin of Hottentot pottery is certainly not found among these classes of Early Bantu ware, but there are some features which the Hottentots probably obtained from this pottery. To the earliest of these classes belongs the pottery from Buispoort near Zeerust in the south-western Transvaal (Van Hoepen and Hoffman, 1935). This stone hut settlement was finally destroyed by the Matabele. The

pottery found here, which probably covers a long period, consists of globular, wide-mouthed bowls or pots with slightly flared rims and also some beaker-like vessels. Sometimes the pots are sub-carinated. A number of legs from three-legged pots were also found. Most of the pottery was undecorated, but occasionally the rims were notched and sometimes the pots were decorated with rows of impressed circular or oval dots. The material had an admixture of coarse quartz or mica, the latter probably natural.

The beaker-shape (Type B₁) and the notched rim has been taken over by the Strandlopers on the eastern coast, probably via a branch of the Fokeng which crossed into Natal towards the end of the sixteenth century and went on to Tembuland, where their descendants are still living (Schofield, 1948). Thick-walled pots and bowls have been found at Rouxville and Boegoeberg on the Orange River, as mentioned in the Inland Report, and so has decoration consisting of rows of impressed dots. The Rouxville pottery also has a coarse admixture, and three-legged pots were made in that area until late in the 19th century (Inland Report). The stamp decoration of the second group, who built stone huts in the Free State, was taken over by the Smithfield Bushmen in the eastern Free State and the eastern Cape, but also by some Wilton people at Rouxville and Upington (Inland Report).

The earliest pottery from Botswana (Schofield, 1948) has overturned, incorporated and rounded or squared rims decorated with diagonal comb-marks. This pottery is closely related to the earliest pottery in Southern Rhodesia (Schofield, Classes R₁ and R_{1G}). This type of decorated rim has been found on some pots from the Orange River and South West Africa and also on Strandloper pottery from the west and south-western coast.

Some of the pottery from Mapungubwe and Bambanyanalo (K₂) in the northern Transvaal has been described as Proto-Hottentot and Hottentot by Gardner (1949, 1955, 1963). Schofield had originally described the Mapungubwe pottery (Fouché, 1937) as Bantu, and several other authors later objected to Gardner's classification (see Other Reports). The present report presents an opportunity to compare the Mapungubwe and K₂ pottery with a large body of coastal and inland Hottentot pottery. It has not, however, been possible to gain access to the original Mapungubwe material, so the comparison must be limited to what is reported on it.

The earliest pottery at Bambanyanalo (K₂) is described by Gardner (1963) as Proto-Hottentot without any signs of any Bantu contact, and he dates the first phase of it to before and up to about A.D. 1000. Schofield (Fouché, 1937) called this class M₂ and associated it with Early Sotho. Among the types of vessels found at K₂ are flared beakers, deep and shallow bowls, lugged pots, large necked pots, drinking-cups, spouted pots and pedestal or handled pots. Some of the straight-sided and decorated beakers are similar in shape to the undecorated Strandloper Type B₁, but the Bantu (Early Sotho) origin of this type has already been suggested. The opposing rim perforations of this type have been found in South West Africa. Deep and shallow bowls are rare among Strandloper pottery but occur among Bushman pottery. The lugged pots at K₂

all have vertically pierced lugs, only found in a few exceptional cases among Strandloper pottery and then mainly in areas with Bantu influence. The large necked pots at K2 have globular bases, which is exceptional among Strandloper pottery but which is the rule in Bantu pottery. In a few cases the decoration is somewhat similar to that of Strandloper ware. A few spouted pots, or rather bowls, occur at K2, but spouted bowls have not been found among Strandloper pottery, neither have drinking-cups, nor pedestal or handled vessels. In short, the only features in common between K2 and Strandloper pottery are features also found in Bantu pottery and probably representing a Bantu influence on the Strandloper pottery. Two of the typical features of Strandloper and inland Hottentot pottery, i.e. pointed bases and internally reinforced lugs, have not been found among the K2 pottery. However, there appears to be some connection between the K2 pottery and the inland Hottentot (and Bergdama?) pottery of South West Africa.

On Mapungubwe Hill the prevailing pottery types in the late 'Hottentot' stage, according to Gardner, were shouldered and carinated pots and flat dishes. Only five carinated or sub-carinated vessels have been found among Strandloper pottery and a couple more inland and no flat dishes. The shouldered Strandloper pots generally have pointed bases and different decoration from those at Mapungubwe. External bosses were also found at this site and one pot has a nipple-shaped boss surrounded by two rings of prick impressions (Fouché, 1937; fig. XXX: 10). It is almost identical to a boss illustrated by Laidler (1938, fig. XII: 4) found at Port Alfred and to another one found by Deacon (1963) in Scott's Cave, in a layer C14 dated to after A.D. 760 \pm 100. This boss from Mapungubwe was included in Class M2 by Schofield (Fouché, 1937). Schofield quotes Hall (see Other Reports) stating that the Makalanga decorated their pots with bosses of this type. Goodall (1946) has written a report on this type of decoration on Bantu pottery from Southern Rhodesia. This is the only common feature found for the pottery from Mapungubwe and the Strandloper ware reported on in this paper. Gardner ascribes Phase 6 on the hill to the occupation of a Hottentot clan and dates it to about A.D. 1750-1800.

In conclusion it can only be stated that there is nothing more in common between the pottery of K2 and Mapungubwe on the one hand and that of the Strandlopers of the coast and the Hottentots of the inland on the other hand than can be explained by cultural exchange between Hottentots and Early Bantu. This does not exclude the possibility that there were Hottentots living at the two sites at different periods. Considering the possible early date for Hottentot pottery at Scott's Cave, the Hottentot ware of the northern Transvaal, if any, would at the time of the earliest occupation of K2 already be so influenced by early Bantu ware that but little would remain of the original tradition.

Where else can we search for the origin of Hottentot pottery? As the Bambanyanalo (K2) pottery from the northern Transvaal is too late, it is logical to cross the Limpopo and search in Rhodesia where pottery was already

well established in the first millennium A.D. The earliest pottery traditions in Rhodesia are the Bambata, Gokomere, Ziwa and Leopard's Kopje wares (Cooke and Summers, 1966).

Laidler (1938) saw affinities between Hottentot pottery and the Bambata and Gokomere wares, while Schofield (1942 and 1948), describing the early cave pottery from Southern Rhodesia, Class R₁, in detail, mentioned no similarity with Hottentot ware. However, in his report on the pottery from the Bambata Cave (Schofield, 1940a), he describes two of the unusual features of this pottery to be the decorated spouts and crenellated edges (notched rims). A decorated spout from Bambata is certainly similar to some Strandloper ones (Type D₂) and to a decorated spout from Grootdrink on the Orange River, which also has a cross-hatched rim (Inland Report). We have already discussed the occurrence of notched rims on Strandloper ware. At Bambata and Gokomere there are also overturned rims with impressed patterns of the same types as found on some Strandloper pots and inland Hottentot ware, as discussed in the chapter on decoration. We have already suggested that this feature may have been adopted by the Hottentots from the first Sotho in Botswana, but it is of course possible that it was taken over at an earlier stage in Southern Rhodesia together with spouts, although we would have expected the decorated rims to have been more widely spread in such a case. The spout at Bambata is on the other hand possibly a Hottentot influence as spouts appear to be rare among the early pottery in Rhodesia. Another similarity between the Bambata and Strandloper pottery is the possible association with a Wilton industry. Summers (1961) dates the Bambata pottery to the earliest Iron Age some time between 100 B.C. and A.D. 400 and remarks: 'The close association between sherds of Bambata pottery and Later Stone Age (Wilton) artefacts, has led to the suggestion that pottery was part of the material culture of the Wilton people, i.e. the Bushmen. This is now regarded as unlikely owing to the advanced type of pottery, which has nothing experimental or tentative about it.' If we regard the Wilton people as ancestors to the Hottentots rather than the Bushmen the association becomes more plausible.

At Gokomere (Schofield, 1940b) the pottery has a quartz admixture and, as decoration apart from the stamped patterns, also grooved or incised horizontal or diagonal lines around the neck and often a sharp transition between body and neck, sometimes marked by a body-neck junction line of impressions, all features also occurring in Strandloper pottery as well as the preference for concave necks with overturned rims.

Ziwa ware from eastern Rhodesia is reminiscent of the Gokomere ware but more elaborate. Of more interest to us is the Leopard's Kopje ware from western Rhodesia. It has been divided into three phases, of which the second phase is dated to A.D. 700 \pm 110 at Leopard's Kopje, Khami (Cooke and Summers, 1966). The ware from Bambanyanalo (K₂) in the northern Transvaal has been included in this phase. Robinson (1959) describes the ware from the name site as consisting mostly of pots with straight or concave necks, but there are also bowls and beakers. In most cases the shapes of the bases are not known, but a

complete necked pot has an ovoid base. The well-fired material is red to buff and has a quartz admixture. The rims are plain or occasionally overturned, in which case the overturned part is decorated with stamp marks or oblique incisions. The necks and sometimes shoulders are often decorated with bands of comb-stamping and incised or grooved meanders or chevrons. The necked pots are very similar in shape and material to the Type C1 of Strandloper and inland Hottentot ware (Gordonia). As for the origin of this ware, Robinson suggests that it developed out of contact between Gokomere people and a people with beakers and incised (and grooved) decorations. The resulting Leopard's Kopje people controlled the gold- and copper-mining in the country. The only ethno-historical reference to them is an early Karanga tradition describing them as tall, brown-skinned pastoralists inhabiting the country when the Karanga arrived from the north at the end of the first millennium (Fagan, 1965).

The comb-stamped decoration of the earliest Rhodesian pottery industries has only been taken over by the Bushmen in South Africa, while the channel decoration is very similar to the grooved decoration of the Strandloper ware. Robinson's theory that this latter type of decoration and also beaker shapes may have been taken over by the Gokomere people from another people in western Rhodesia is of interest to us as it indicates the presence of a people with a pottery tradition which may be related to the Hottentot one. In South West Africa, which may have had early contacts with Rhodesia (Cooke, 1965), the Non-Bantu pottery is characterized by a beaker-type I have called bagshaped (Inland Report).

However, the two main distinguishing features of Strandloper and inland Hottentot pottery, i.e. the pointed base and internally reinforced lugs, have not been found with any of the Early Iron Age pottery in Rhodesia, and spouts and lugs in general are very rare. We have to go as far as East Africa to find any excavated pottery which includes some of these features.

Schofield (corr. with Mary Leakey, 1939) in 1939 remarked on the 'considerable superficial resemblance' between Hottentot pottery and the ware from the North East Village (Site II) at Hyrax Hill, Nakuru, Kenya, but he added that the Hyrax Hill material was thicker. Walton (1956) was also struck by the resemblance in shape between the two wares and found other cultural parallels between the Hottentots, especially the Kakamas Hottentots, and the Gumban people in Kenya and Tanganyika. 'In Gumban man we have a physical type very similar to that of the Nama (Hottentot) associated with an almost identical material culture. Gumban man had sheep and Zebu cattle, lugged pottery adapted to nomadic conditions and his methods of burial had features in common with those of the Nama.' The find of a shallow soapstone bowl along the Orange River near Kakamas (SAM Coll.) has added fuel to this theory, as stone bowls were also typical of the Gumban culture.

Mason (1962), on the other hand, notes the resemblance between some Transvaal Iron Age cultures and the Hyrax Hill remains. 'The artefacts from this site closely resemble many made by Iron Age people in the Transvaal. Both the pottery and pottery pipe bowls are very similar to those found at

Doornspruit in the Magaliesberg Valley and elsewhere; while the Hyrax Hill iron objects, tuyères and stone walls could have been made or built in any Transvaal settlement. Resemblances of this kind give factual evidence for connecting these widely separated cultures in general terms.' As for the origin of the Hottentots, Mason follows the traditional line of thought that they may have come from north-eastern Africa 'where they would have had contact with dynastic Egyptian ideas as the pointed base, characteristic of their pottery, suggests'. He goes a step further, however, when he continues: 'They moved south in different waves, some perhaps possessing only cattle, sheep and goats but no metal, others carrying the knowledge of metal production too, like the expanding Negro communities from the far west whose trails must have crossed theirs at this time. These food producing Hottentots were not the first of their kind to reach the far south; thousands of years previously Stone Age hunters of similar racial stock had reached the Cape coast long before their descendants learned about food production north of the equator.'

Having obtained a fairly complete picture of Hottentot pottery, it may be of interest to compare it in more detail with the East African prehistoric material. Sutton (1964) has divided the early Kenya pottery into three classes. Class A (Elmenteitan, about 1000 B.C.?) is associated with different Later Stone Age industries and consists of small burnished bowls and larger, coarser bagshaped pots, the latter with pointed (sometimes nipples) or globular bases. The rims are generally plain and often slightly everted but there are also overturned ones. The rims are sometimes notched. Some pots have holes drilled on opposite sides of the rim, probably for attaching cords or sinews as handles. Horizontally pierced, externally applied lugs and vertical ridged bosses are also found. The decoration varies and may consist of rows of short vertical incisions, vertical notching along the rim, comb-stamped patterns, round or oval impressions and patterns of incised lines. Large grit (quartz?) is present in the coarser ware, which is not very well fired. The finer material is smooth and buff to black in colour. This class of pottery appears to have been principally that of hunter-gatherer communities.

The squat bagshape of some of this pottery is reminiscent of some of the ware from South West Africa and Namaqualand (Inland Report), and it seems more than a coincidence that this shape is in part of South West Africa (Sydow, in press) accompanied by opposing drilled holes for suspension, also found only at Mapungubwe-K2. Nipples bases and horizontally pierced, externally applied lugs are common on Namaqua ware and the former also among Strandloper pottery along the Atlantic coast. Rows of short vertical incised lines have the same distribution. Vertical, externally applied ridges are rare in Strandloper pottery but do occur.

Class B (Gumban A, Hyrax Hill variant) is associated with Stone Age industries but probably also with early Iron Age. It consists of ovoid beakers with incised or impressed decoration or bowls covered with comb-stamped decoration. Notched rims and nipples bases also occur in this class, while no applied spouts, handles or bosses have been found. The ware is often gritty and

the surface is smooth. Rims are plain or overturned. The ovoid beakers are almost identical to the bagshaped vessels of Strandloper Type B1 found on the eastern Cape coast, e.g. at Van Staden's River (fig. XXVI: 3). The incised pattern on the beakers is similar to some of the neck decoration of Type C2, e.g. at Kromme Bay (fig. XXXII: 84) while the comb-stamped decoration is similar to that of the Bushman ware of the eastern Cape (fig. XXVII: 5).

Class C (Gumban B or Lanet ware, Hyrax Hill North-east Village) is the ware referred to by Schofield as resembling Hottentot ware. This class belongs to the Iron Age and typical of it are gourd-shapes, similar to the bagshaped type in Hottentot pottery, often with ovoid bases, spouts and externally applied, horizontally or vertically pierced lugs, all features also found in Hottentot pottery. The Class C pottery is well fired with fine grits and the surface feels like sandpaper. Some rims are decorated along the top, as are the notched rims of the eastern Cape coast. Typical is also the impressed cord decoration. This is not found among Hottentot pottery, but Laidler thought that the grooved lines around the necks were originally made by string impressions. Decoration of shoulder, spouts and lugs occurs both in Class C and Hottentot pottery. Sutton compares the two wares, the Hottentot ware as illustrated by Schofield (1948), and notes: 'The resemblances are not close and may be entirely fortuitous.' From the illustrations in this report it is apparent that there are more resemblances than were obvious earlier, but it must be stressed that the features in common are generally such as have been referred to earlier in this report as of Bantu influence. The probable late date of the Class C pottery also precludes its role as ancestral to the Hottentot ware, but it is possible that both these wares have their origin in the Class A ware.

It is hardly necessary to go any farther north in the search for the origin of Hottentot pottery. We have found all the elements represented in Hottentot ware, except for the internally reinforced lugs. With further archaeological research in the areas reported on, the picture of the movement and development of the pottery tradition which ultimately resulted in the Hottentot ware of South and South West Africa will be clearer. It is still also possible that some new information will come from Angola, which still is a terra incognita in this field. Pottery from that country could have penetrated into South West Africa and influenced the Hottentot pottery of southern Damaraland.

Before closing the chapter a few words should be added on some more distant pottery traditions. Péringuey (1911) remarked on the similarity between Hottentot and Predynastic pottery in Egypt and Laidler elaborated this point (see Other Reports), concluding that Hottentot pottery is 'a direct offshoot of the Pre-Dynastic Egyptian Culture, which has travelled southward'. Goodwin (1946), in his study of the Later Stone Age cultures in South Africa, had this to say about the pottery from the Oakhurst excavation: 'The pottery is again identical with the Djebel Redeyef material from Tunisia and the association of bored stones, ostrich eggshell beads, coloured ochres and typical bone awls, together make this final Wilton congeries at Oakhurst almost identical with the "Intercapsioneolithic" of Tunisia' (see also McBurney, 1960).

As a final note it should also be mentioned that the horizontally pierced, internally reinforced lugs, which are so typical of the South African Strandloper pottery, are also found among the first Neolithic pottery on some Mediterranean islands such as Crete (Davison, 1951), Sardinia and Malta (Atzeni, 1962), associated with biconical pots of typical Strandloper C1 type.

The early dates for some Hottentot pottery make it unnecessary to discuss modern Bantu ware.

E. DISPERSAL ROUTES

We have discussed some other pottery traditions of southern and eastern Africa which may be related or even ancestral to the Strandloper pottery described in this report. We have also noted some theories about the origin and dispersal of the Hottentot pottery tradition. Most of the earlier investigators have agreed that this tradition must have originated somewhere in north-eastern Africa, from where it spread south ultimately to reach the Cape. For this long journey it was supplied with varying companions such as Hottentots, Zebu cattle, fat-tailed sheep and even bored stones.

Possibly first to publish a theory on the wanderings of the Hottentots was Stow (1905), who later has been quoted by many other authors. He writes: 'These Hottentots, in the earlier days of their migration, came from the far interior in the north-east, and moved towards the south-west until they were arrested by the Atlantic a few degrees south of the equator; that after this they gradually spread themselves along the western coast, dispossessing the original occupiers of the country, until they reached the southern limit at the Cape of Good Hope, around which point and between this and the lower portion of the Orange River their principal tribes congregated.' His map (dated 1880) shows the 'Hottentot Hordes' moving south from Victoria Nyanza and turning west around the southern corner of Lake Tanganyika towards Benguela in Angola, from where the route follows the west coast to the Cape. Stow thought this migration took place about the end of the fourteenth century.

Westphal (1963), studying the Hottentot language, suggests that 'a click-less language in contact with a Bush language of Southern Rhodesia and Bechuanaland—and perhaps of the northern Transvaal—gave rise to Proto-Hottentot'. This language then moved to an area between Upington and Prieska along the Orange River where it was further influenced by local Bush languages and from where it dispersed to the north-west (Nama of South West Africa) and north-east, south-east and south (Proto-Cape Hottentot).

Cooke (1965), studying the distribution of Bambata pottery, sheep figurines and paintings with sheep, steatopygia, etc., suggested that sheep-breeding Hottentots reached Rhodesia from the north-east some time in the first centuries of the Christian era and settled for periods there before moving on towards the south-west across northern Botswana to South West Africa, from where they turned south and ultimately reached the southern Cape. He further suggests that the direct route between Rhodesia and the southern Cape, suggested by Westphal, was the route later used by the Hottentot copper traders.

Clark (1964) has proposed a dispersal route similar to Stow's for stone vessels from Kenya to South West Africa. This route can be extended to the Orange River if we include the stone bowl from Keimoes.

Goodwin (1947) in his study of bored stones states: 'There has so far been no case of absolute association of an elongated type [of bored stones] with specific implement types or with pottery, but both (Strandloper) pottery and elongated forms are consistently found together on the surface of recent deposits along the south coast. This suggests a Hottentot culture.' From the study of the distribution of different forms and sizes he was able to reconstruct the possible dispersal routes of these types. What may be the oldest type (Nucleus 4) of elongated bored stones entered South Africa across the Limpopo in the region of Messina. From the northern Transvaal, where one small group branched off to Natal, the main group passed through the western Transvaal along the Vaal River where another group branched off south and then west to Bushmanland and Namaqualand. The main group turned upstream along the Orange River later to split into two groups, one going towards Queenstown and the eastern Cape coast while the other one went south to Knysna and along the coast to the Cape Peninsula and finally to the Clanwilliam area. This agrees well with Westphal's dispersal routes for the Hottentot language.

12. SUMMARY AND CONCLUSIONS

The pottery analysed in this report comes from the coasts of South West Africa and the Cape Province of South Africa. Strandloper shell middens occur all along these coasts and the pottery was collected on practically every midden site, but it was seldom abundant. It was only found on or in the superficial layers of the middens, often in an apparent association with a Wilton industry. This association has been verified by excavations (e.g. Oakhurst). Pottery was obviously a final addition to the material cultures of the Strandlopers and was probably not used for everyday cooking but only for specific purposes such as the rendering and storing of fat. It was earlier thought that among the Strandlopers the pottery tradition was hardly more than 500 years old (Schofield), but Carbon 14 dates for deposits containing the same type of pottery not far from the coast (Brandberg, South West Africa and Scott's Cave, Cape south-east coast) show that the tradition possibly goes back more than a thousand years.

It has not been possible to differentiate between the pottery of the Strandlopers and the pastoral Hottentots, who also sometimes camped along the coast or were themselves forced to become Strandlopers. Pottery found inland along the coastal belt of the Cape, where the pastoral Hottentots lived in early historical times, is of the same types as that found on the shell middens along the actual coast. It therefore appears that the pastoral Hottentots and the Strandlopers used the same ceramic ware. Whether the Strandlopers learnt to make pottery from the pastoral Hottentots is a question which it has not been possible to answer with certainty in this report. There is some evidence that pottery was already used before the arrival of cattle-owning Hottentots as Hottentot

pottery of Type C2, found on the south-western Cape coast, is also commonly found in painted shelters in the south-western Cape, where there are sometimes paintings of fat-tailed sheep but no paintings of cattle. It is possible that the pottery was first introduced with earlier migrations of Hottentots who only had sheep.

The relatively large amount of material available for this survey of Strandloper pottery, even if mostly in the form of sherds, has made it possible to analyse this ceramic industry and its distribution in detail. A few basic types and a fairly general technique of manufacture have been distinguished, but the vessels vary to a considerable degree in detail of form and decoration. It has been possible to sort out some elements which owe their origin to contacts with early Bantu industries at both extremes of the area investigated and also at the Orange River.

It appears that the main outside influence on the Strandloper pottery of the Cape was the result of contacts between (Hottentot) people making beautiful ware of Type C1 along the Orange River in Gordonia and the first Bantu invaders to this area, probably of Sotho origin. The resulting, mostly decorative, features spread westwards along the Orange River to the coast of Namaqualand and then southwards to the Cape. There might also have been a more direct link between the Orange River and the south-eastern coast of the Cape. However, it has not yet been possible to trace with certainty the origins of the distinguishing features of the Hottentot-Strandloper pottery. It appears that the typical internally reinforced lug developed south of the Orange River and this was certainly also the case with the common pottery Type C2 of the Cape coast. The probably original Hottentot Type C1 with a pointed base and a concave neck may have originated in Rhodesia and come to the Cape either via northern Botswana and South West Africa, a route suggested by Cooke for sheep-herders, or via the Transvaal and the Vaal River along the route used by the makers of elongated bored stones and later used by the first Bantu invaders. In Rhodesia and Zambia there are signs of an early pottery tradition associated with Wilton-like industries and perhaps predating the invasion of cattle-owning Bantu. It is possible that the origin of Hottentot and Strandloper pottery is to be sought in the first pottery industry of Rhodesia about two thousand years ago, but that the characteristics of the Hottentot ware, as we know them, only developed at the Orange River and from there spread to the coast.

13. ACKNOWLEDGEMENTS

My thanks are firstly due to my wife, who assisted me in all stages of the research work. In 1963 the survey was aided by grants from the Council for Scientific and Industrial Research, Pretoria, and the Wenner-Gren Foundation for Anthropological Research Inc., New York, whose assistance is gratefully acknowledged. I am also indebted to Miss E. M. Shaw of the South African Museum for her comments, to Mrs. S. Bruins, librarian of the South African Museum, to the directors and staff of the institutions mentioned in the Intro-

duction, to the private collectors who put their material at my disposal and to the many farmers along the coast for their kindness and hospitality during the years of fieldwork. I am very grateful to the South African Museum and to the Council for Scientific and Industrial Research for financing publication of this monograph.

REFERENCES

- ABBOTT, L. 1913. Pygmy implements from the Cape Colony. *Man* **13**: 81.
- ALEXANDER, J. E. 1838. *An expedition of discovery into the interior of Africa*. London: Colburn.
- ATHERSTONE, W. G. 1858. A physician's holiday. *Cape mon. Mag.* **4**: 331.
- ATHERSTONE, W. G. 1871. (Letter on Cape St. Blaize Cave). *Cape mon. Mag.* **7**: 125.
- ATZENI, E. 1962. The Cave of San Bartolomeo, Sardinia. *Antiquity* **36**: 143, 184-189.
- AXELSON, E. 1940. *South-East Africa 1488-1530*. London: Longmans, Green.
- AXELSON, E. 1954. *South African explorers*. London: Oxford University Press.
- BAIN, T. 1880. Bone Caves at Knysna. *Cape mon. Mag.* **2**: 255-256.
- BARRADAS, L. A. 1949. Panorama of prehistory in Mozambique. *S. Afr. J. Sci.* **45**: 67-78.
- BATEMAN, P. 1946. Archaeological notes on the Saldanha Bay area. *S. Afr. archaeol. Bull.* **1**: 41-45.
- BEAUMONT, P. 1963. The Bonteberg Shelter—a progress report. *J. sci. Soc. Univ. Cape Town* **6**: 20-27.
- BOWKER, J. H. 1870. Notes on report by P. D. Martin. *Cape mon. Mag.* **5**: 55-57.
- BURGHELL, W. J. 1822. *Travels in the interior of southern Africa*. London: Longman.
- CHUBB, E. C. & KING, G. B. 1933. Preliminary report upon a variety of Smithfield Culture from a cave on the Pondoland coast. *S. Afr. J. Sci.* **30**: 543-549.
- CHUBB, E. C. & KING, G. B. 1934. A new variety of the Smithfield Culture from a cave on the Pondoland coast. *Trans. roy. Soc. S. Afr.* **22**: 245-267.
- CHUBB, E. C. & SCHOFIELD, J. F. 1932. Rock engravings at Otto's Bluff, Natal. *S. Afr. J. Sci.* **29**: 678-680.
- CLARK, J. D. 1959. *The prehistory of southern Africa*. Harmondsworth: Penguin Books.
- CLARK, J. D. 1964. Stone vessels from Northern Rhodesia. *Man* **88**: 69-73.
- CLARK, J. D. & SCHOFIELD, J. F. 1942. Further excavations (1939) at the Mumbwa Caves, Northern Rhodesia. Part III. The cultures. 1. The Iron Age culture. *Trans. roy. Soc. S. Afr.* **39**: 153-165.
- COLSON, R. 1905. The Port Nolloth kitchen-middens. *Man* **5**: 93.
- COMRIE, R. N. 1874. The Stone Age at the Cape of Good Hope. *Cape mon. Mag.* **8**: 286-290.
- COOKE, C. K. 1965. Evidence of human migrations from the rock art of Southern Rhodesia. *Africa* **34**: 263-285.
- COOKE, C. K. & SUMMERS, R. 1966. Rhodesian prehistory re-examined. *Arnoldia* **2**: 17.
- DALE, L. 1870. Stone implements in South Africa. *Cape mon. Mag.* **1**: 236-239.
- DART, R. A. 1955. Three Strandlopers from the Kaokoveld coast. *S. Afr. J. Sci.* **51**: 175-179.
- DAVISON, D. 1951. *The story of prehistoric civilizations*. London: Watts.
- DEACON, H. J. & DEACON, J. 1963. Scott's Cave: a Late Stone Age site in the Gamtoos valley. *Ann. Cape prov. Mus.* **3**: 96-121.
- DRENNAN, M. R. 1931. A ground stone axe from a Cape rock shelter. *Trans. roy. Soc. S. Afr.* **19**: 45-48.
- DREYER, T. F. 1933. The archaeology of the Matjes River Rock Shelter. *Trans. roy. Soc. S. Afr.* **21**: 187-209.
- DUMBLETON, R. E. 1892. [Letter.] *Cape Town. Dioc. Coll. Mag.* 1892.
- DUNN, E. J. 1931. *The Bushman*. London: Griffin.
- ENGELBRECHT, J. A. 1936. *The Korana*. Cape Town: Maskew Miller.
- FAGAN, B. 1965. *Southern Africa during the Iron Age*. London: Thames & Hudson.
- FITZSIMONS, F. W. 1923. The cliff dwellers of Zitzikama. *S. Afr. J. Sci.* **20**: 501-544.
- FITZSIMONS, F. W. 1926. The cliff dwellers of Zitzikama: results of recent excavations. *S. Afr. J. Sci.* **23**: 813-817.
- FOUCHÉ, L. 1937. *Mapungubwe*. Cambridge: University Press.
- GALLOWAY, A. 1959. *The skeletal remains at Bambandyanalo*. Johannesburg: Witwatersrand University Press.

- GARDNER, G. A. 1949. Hottentot culture on the Limpopo. *S. Afr. archaeol. Bull.* **4**: 117-121.
- GARDNER, G. A. 1955. Mapungubwe 1935-40. *S. Afr. archaeol. Bull.* **39**: 73-77.
- GARDNER, G. A. 1963. *Mapungubwe*. **2**. Pretoria: Van Schaik.
- GOOCH, W. D. 1881. The Stone Age of South Africa. *J. anthrop. Inst.* **11**: 124-183.
- GOODALL, E. 1946. Rhodesian pots with moulded decorations. *Nada* **23**: 36-49.
- GOODWIN, A. J. H. 1935. Klip Kop Cave, Hermanus. *Ann. S. Afr. Mus.* **24**: 211-220.
- GOODWIN, A. J. H. 1938. Archaeology of the Oakhurst Shelter, George. *Trans. roy. Soc. S. Afr.* **25**: 303-324.
- GOODWIN, A. J. H. 1946. Prehistoric fishing methods in South Africa. *Antiquity* **20**: 134-141.
- GOODWIN, A. J. H. 1947. The bored stones of South Africa. *Ann. S. Afr. Mus.* **37**: 1-210.
- GOODWIN, A. J. H. & GROBBELAAR, C. S. 1952. Report on the skeletons and implements in association with them from a cave near Bredasdorp, Cape Province. *S. Afr. archaeol. Bull.* **7**: 95-107.
- GOODWIN, A. J. H. & LOWE, C. VAN RIET. 1929. The Stone Age cultures of South Africa. *Ann. S. Afr. Mus.* **27**: 1-289.
- GOODWIN, A. J. H. & MALAN, B. D. 1935. Archaeology of the Cape St. Blaize Cave and raised beach, Mossel Bay. *Ann. S. Afr. Mus.* **24**: 111-140.
- GRACIE, H. S. 1946. The shell mounds of Simonstown. *S. Afr. archaeol. Bull.* **1**: 68-73.
- GREEN, L. 1958. *South African beachcomber*. Cape Town: Timmins.
- GÜRICH, G. 1891. Deutsch Südwest-Afrika. *Mitt. geogr. Ges. Hamburg* **1891**: i-v, 1-216.
- HALL, R. N. 1905. *Great Zimbabwe*. London: Methuen.
- HAWKES, J. & WOOLLEY, L. 1963. *Prehistory and the beginning of history*. London: Allen & Unwin.
- HOEPEN, E. C. N. VAN & HOFFMAN, A. C. 1935. Die oorblyfsels van Buispoort en Braklaagte, noordwes van Zeerust. *Argeol. Navors. Bloemfontein* **2**: 1-25.
- JOHNSON, T. 1951. The excavation at Sandy Bay. *S. Afr. archaeol. Bull.* **6**: 88.
- JOLLY, K. 1947. Preliminary note on new excavation at Skildegat, Fish Hoek. *S. Afr. archaeol. Bull.* **2**: 11-12.
- JUTA, C. J. 1956. Beads and pottery from Lourenco Marques. *S. Afr. archaeol. Bull.* **11**: 9-11.
- KANNEMEYER, D. R. 1890. Stone implements of the Bushmen, etc. *Cape ill. Mag.* **1**: 120-130.
- KEEN, J. A. 1942. Report on a skeleton from the Fish Hoek Cave. *S. Afr. J. Sci.* **38**: 301-304.
- KINGSTON, H. D. R. 1900. Notes on some caves in the Tsitsikama or Outeniqua district near Knysna, South Africa, and the objects found in them. *J. anthrop. Inst.* **30**: 45-49.
- KOLBEN, P. 1731. *The present state of the Cape of Good Hope*. London: Inneys.
- LAIDLER, P. W. 1929. Hottentot and Bushman pottery of South Africa. *S. Afr. J. Sci.* **26**: 758-786.
- LAIDLER, P. W. 1931. Localised developments in the potter's art of the pre-Bantu races of South Africa. *S. Afr. J. Sci.* **28**: 512-520.
- LAIDLER, P. W. 1932. The Bantu potting industry and its impact on other native potting industries in South Africa. *S. Afr. J. Sci.* **29**: 778-791.
- LAIDLER, P. W. 1935. Shell mound cultures. *S. Afr. J. Sci.* **32**: 560-571.
- LAIDLER, P. W. 1938. South African native ceramics: their characteristics and classification. *Trans. roy. Soc. S. Afr.* **26**: 93-172.
- LAWTON, A. C. 1967. The Bantu pottery of southern Africa. *Ann. S. Afr. Mus.* **49**: 1-440.
- LEITH, G. 1898. On the caves, shell-mounds and stone implements of South Africa. *J. R. anthrop. Inst.* **28**: 258-274.
- LE VAILLANT, F. 1790. *Travels from the Cape of Good Hope into the interior parts of Africa*. London: Robinson.
- LICHTENSTEIN, M. H. C. 1928-30. *Travels in southern Africa 1803-6*. Cape Town: Van Riebeeck Society. (Publications nos. 10-11.)
- LOUW, J. T. 1960. Prehistory of the Matjes River Rock Shelter. *Mem. nat. Mus., Bloemfontein* **1**: 1-143.
- MABBUTT, J. A. 1954a. Cape Hangklip—a study of coastal geomorphology. *Trans. roy. Soc. S. Afr.* **34**: 17-24.
- MABBUTT, J. A. 1954b. The physiography of an area adjoining Cape Maclear. *Trans. roy. Soc. S. Afr.* **34**: 61-68.
- MABBUTT, J. A., RUDNER, I., RUDNER, J. & SINGER, R. 1955. Geomorphology, archaeology and anthropology from Bok Baai, Darling district, Cape Province. *S. Afr. archaeol. Bull.* **10**: 85-93.
- MACCALMAN, H. R. 1965. Carbon-14 dates from South West Africa. *S. Afr. archaeol. Bull.* **20**: 215.
- MAGGS, T. & SPEED, E. Bonteberg Shelter. *S. Afr. archaeol. Bull.* **22** (87): 80-93.

- MAINGARD, L. F. 1931. The lost tribes of the Cape. *S. Afr. J. Sci.* **28**: 487-504.
- MARTIN, P. D. 1872. Stone implements and shell caves. *Cape mon. Mag.* **5**: 53-55.
- MASON, R. 1962. *Prehistory of the Transvaal*. Johannesburg: Witwatersrand University Press.
- McBURNIE, C. B. M. 1960. *The Stone Age of northern Africa*. Harmondsworth: Penguin Books.
- McKIERNAN, G. 1954. *The narrative and journal of G. McKiernan in South West Africa 1874-1879*. Cape Town: Van Riebeeck Society. (Publication no. 35.)
- MENTZEL, O. F. 1944. *A geographical-topographical description of the Cape of Good Hope*. Cape Town: Van Riebeeck Society. (Publication no. 25.)
- NOTEN, F. VAN. 1965. 'Strandlopers' aan de Kaap de Goede Hoop. *Africa, Tervuren* **11**: 58-60.
- PATERSON, W. 1789. *A narrative of four journeys into the country of the Hottentots and Caffraria*. London: Johnson.
- PÉRINGUEY, L. 1911. The Stone Ages of South Africa. *Ann. S. Afr. Mus.* **8**: 1-218.
- RIEBEECK, J. van. 1952. *Journal of Jan van Riebeeck 1651-1662*. Cape Town: Balkema.
- ROBINSON, K. R. 1959. *Khami Ruins*. Cambridge: University Press.
- RUDNER, I. & RUDNER, J. 1954. A local Late Stone Age development. *S. Afr. archaeol. Bull.* **9**: 103-107.
- RUDNER, I. & RUDNER, J. 1955. See Mabbutt (1955).
- RUDNER, I. & RUDNER, J. 1959. Wilton sand-dune sites in north-western Cape and South West Africa. *S. Afr. archaeol. Bull.* **14**: 142-145.
- RUDNER, I. & RUDNER, J. 1956. Excavation of the Logie's Rock Cave, Llandudno. *S. Afr. archaeol. Bull.* **11**: 77-80.
- RUDNER, J. 1957. The Brandberg and its archaeological remains. *J. S. W. Afr. sci. Soc.* **12**: 7-44.
- RUDNER, J. (In press.) Non-Bantu pottery from the inland areas of South and South West Africa.
- RUDNER, J. & GRATTAN-BELLEW, P. 1964. Archaeological sites along the southern coast of South West Africa. *S. Afr. J. Sci.* **60**: 67-79.
- SCHAPER, I. 1930. *The Khoisan peoples of South Africa*. London: Routledge.
- SCHOFIELD, J. F. 1932. Salisbury commonage sites. *S. Afr. J. Sci.* **29**: 772-777.
- SCHOFIELD, J. F. 1935. Natal coastal pottery from the Durban district: a preliminary survey. *S. Afr. J. Sci.* **32**: 508-527.
- SCHOFIELD, J. F. 1936. Natal coastal pottery from the Durban district: a preliminary survey. Part II. *S. Afr. J. Sci.* **33**: 993-1007.
- SCHOFIELD, J. F. 1937. The pottery of the Mabungubwe district. In FOUCHÉ, L., ed. *Mabungubwe*: 32-102. Cambridge: University Press.
- SCHOFIELD, J. F. 1938a. Pottery from Natal, Zululand, Bechuanaland and South West Africa. *S. Afr. J. Sci.* **35**: 382-395.
- SCHOFIELD, J. F. 1938b. Archaeology of the Oakhurst Shelter, George: the pottery. *Trans. roy. Soc. S. Afr.* **25**: 295-301.
- SCHOFIELD, J. F. 1938c. A description of the pottery from the Umgazana and Zig-zag Caves on the Pondoland coast. *Trans. roy. Soc. S. Afr.* **25**: 327-332.
- SCHOFIELD, J. F. 1939. A study of the ceramics from the deeper levels of the Mumbwa Cave, Northern Rhodesia. *Man* **39**: 150-152.
- SCHOFIELD, J. F. 1940a. A report on the pottery from Bambata Cave. *S. Afr. J. Sci.* **37**: 361-372.
- SCHOFIELD, J. F. 1940b. The recent archaeology of Gokomere, Southern Rhodesia. *Trans. roy. Soc. S. Afr.* **28**: 219-253.
- SCHOFIELD, J. F. 1942. A survey on the recent prehistory of Southern Rhodesia. *S. Afr. J. Sci.* **38**: 81-111.
- SCHOFIELD, J. F. 1943a. Pottery from Bechuanaland and Rhodesia. *Trans. roy. Soc. S. Afr.* **30**: 1-16.
- SCHOFIELD, J. F. 1943b. A preliminary survey of the pottery of the Bantu tribes of South Africa. *S. Afr. J. Sci.* **39**: 256-281.
- SCHOFIELD, J. F. 1948. *Primitive pottery*. Cape Town: South African Archaeological Society. (Handbook series, no. 3.)
- SCHÖNLAND, S. 1906. On some Hottentot and Bushman pottery. *Rec. Albany Mus.* **1**: 25-32.
- SCHOUTE-VANNECK, C. A. 1958. The shell middens on the Durban Bluff. *S. Afr. archaeol. Bull.* **13**: 43-54.
- SCHOUTE-VANNECK, C. A. & WALSH, R. C. 1959. The shell middens at the Ingane River mouth, Natal South Coast. *S. Afr. archaeol. Bull.* **14**: 43-55.
- SCHOUTE-VANNECK, C. A. & WALSH, R. C. 1960a. The Tongaat variant of the Wilton Culture. *S. Afr. archaeol. Bull.* **15**: 29-35.

- SCHOOTE-VANNECK, C. A. & WALSH, R. C. 1960b. Two early Iron Age settlements near Durban. *S. Afr. J. Sci.* **56**: 97-100.
- SCHREYER, J. 1931. *Reise nach dem Kapland 1669-1677*. Den Haag: Nijhoff.
- SCHULTZE, L. 1907. *Aus Namaland und Kalahari*. Jena: Fischer.
- SINGER, R. 1955. See Mabbutt (1955).
- SPARRMAN, A. 1785. *A voyage to the Cape of Good Hope*. London: Robinson.
- STOW, G. W. 1905. *The native races of South Africa*. London: Swan Sonnenschein.
- SUMMERS, R. 1961. The Southern Rhodesian Iron Age. *J. Afr. Hist.* **2**: 1-13.
- SUTTON, J. E. G. 1964. A review of pottery from the Kenya Highlands. *S. Afr. archaeol. Bull.* **19**: 27-35.
- SYDOW, W. 1967. Pre-European pottery of South West Africa. *Cimbebasia*, Memoir 1.
- VEDDER, H. 1938. *South West Africa in early times*. London: Oxford University Press.
- WALSH, R. C. & SWAN, J. A. 1952. The Wilton Culture on the South Coast of Natal. *S. Afr. J. Sci.* **48**: 282-284.
- WALTON, J. 1956. *African Village*. Pretoria: Van Schaik.
- WALTON, J. 1965. Early Ghoya settlement in the Orange Free State. *Mem. nat. Mus., Bloemfontein* **2**: i-vii, 1-40.
- WESTPHAL, E. O. J. 1963. The linguistic prehistory of southern Africa. *Africa* **33**: 237-265.
- WIKAR, H. J. 1935. *The Journal of H. K. Wikar (1779)*. Cape Town: Van Riebeeck Society. (Publication no. 15.)

Table 1

POTTERY FEATURESSHAPE1. BOWL1A. BAGSHAPED POT3. NECKED POT4. SPOUTED POT5. ELLIPTICAL POTRIMS6. PLAIN AND ROUNDED7. PLAIN AND TAPERED8. PLAIN AND SQUARED9. PLAIN AND EVERTED10. PLAIN AND HALF OVERTURNED11. OVERTURNED AND ROUNDEDTHICK ≥ 12 MM.12. OVERTURNED AND ROUNDEDTHIN < 12 MM.12A. OVERTURNED AND SQUARED13. OVERTURNED AND TAPERED

Table 1 (continued)

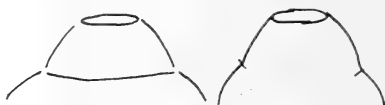
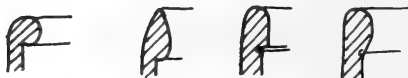
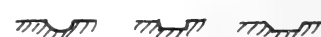


NECKS14. VERTICAL, STRAIGHT15. -||- CONCAVE17. CONTRACTED, STRAIGHT18. -||- CONCAVE19. -||- CONVEX20. FLARED, STRAIGHT21. -||- CONCAVE22. -||- CONVEXDECORATION23. RIM TRIMMING GROOVE24. -||- -||- RIDGE25. BODY-NECK JUNCTION GROOVE25A. CARINATION26. NOTCHED RIM27. GROOVED LINES28. INCISED LINES


Table 1 (continued)

29. STRING PATTERNS ON RIMS 


30. CIRCULAR OR OVAL IMPRESSIONS 

31. DROP-SHAPED -||- 

32. TRIANGULAR -||- 

33. CRESCENT-SHAPED -||- 

34. COMB -||- 

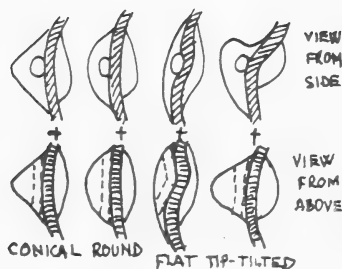
35. OVAL SHOULDER -||- 

35A. OTHER SHOULDER DECORATION

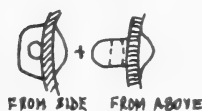
36. NO DECORATION

LUGS AND BOSSES

37. HOR. PIERCED, INT. REINF. LUGS



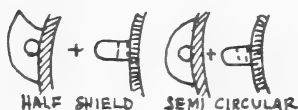
37A. -||- -||- -||- -||- DISC LUGS



38. -||- -||- EXT. LUGS



39. -||- -||- -||- DISC LUGS



40. UNPIERCED -||- -||- -||-



41. VERT. PIERCED EXT. LUGS



41A. +- -||- INT. REINF. LUGS

Table 1 (continued)

42. PRESSED-OUT CON. OR ROUNDED BOSSES43. -||- -||- RIDGED BOSSES44. APPLIED CON. OR ROUNDED BOSSES45. -||- RIDGED BOSSES46. NO LUGS OR BOSSESBASES47. CONICAL BASE48. CONOID -||-49. OVOID -||-50. GLOBULAR -||-51. NIPPLED -||-52. THICKENED -||-

MAX. 10 MM.

53. REINFORCED -||-

MORE THAN 10 MM.

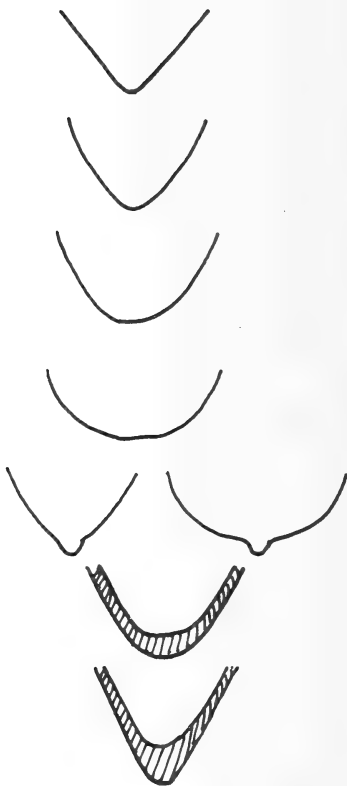


Table 2
FEATURE SCHEDULE OF
COMPLETE OR NEAR-COMPLETE VESSELS.

	A. BOWLS (13)												B. BAGSHAPED POTS (21)												D. SPOUTED POTS (14)											
TYPE													2 2 2 2 2 (2) 2 (2)(2) 1 2 1 1 1 1 1 1												(2) 2 (2) 1 (1) 1 1 1 1 1 1 1 1											
FIG.	5 6 14 19 49 50 54 57 58 58 60 60												16 16 17 17 19 20 25 25 28 37 39 42 44 47 48 49 52 54 57 58 60												6 11 14 17 17 17 18 37 37 45 45 56 56											
SITE/No	1324 1333 1335 4819 1305 1312 1314 1315 1316 1317 1318 1319 1320 1321 1322 1323 1324 1325 1326 1327 1328 1329 1330 1331 1332 1333 1334 1335 1336 1337 1338 1339 1340 1341 1342 1343 1344 1345 1346 1347 1348 1349 1350 1351 1352 1353 1354 1355 1356 1357 1358 1359 1360 1361 1362 1363 1364 1365 1366 1367 1368 1369 1370 1371 1372 1373 1374 1375 1376 1377 1378 1379 1380 1381 1382 1383 1384 1385 1386 1387 1388 1389 1390 1391 1392 1393 1394 1395 1396 1397 1398 1399 1400 1401 1402 1403 1404 1405 1406 1407 1408 1409 1410 1411 1412 1413 1414 1415 1416 1417 1418 1419 1420 1421 1422 1423 1424 1425 1426 1427 1428 1429 1430 1431 1432 1433 1434 1435 1436 1437 1438 1439 1440 1441 1442 1443 1444 1445 1446 1447 1448 1449 1450 1451 1452 1453 1454 1455 1456 1457 1458 1459 1460 1461 1462 1463 1464 1465 1466 1467 1468 1469 1470 1471 1472 1473 1474 1475 1476 1477 1478 1479 1480 1481 1482 1483 1484 1485 1486 1487 1488 1489 1490 1491 1492 1493 1494 1495 1496 1497 1498 1499 1500 1501 1502 1503 1504 1505 1506 1507 1508 1509 1510 1511 1512 1513 1514 1515 1516 1517 1518 1519 1520 1521 1522 1523 1524 1525 1526 1527 1528 1529 1530 1531 1532 1533 1534 1535 1536 1537 1538 1539 1540 1541 1542 1543 1544 1545 1546 1547 1548 1549 1550 1551 1552 1553 1554 1555 1556 1557 1558 1559 1560 1561 1562 1563 1564 1565 1566 1567 1568 1569 1570 1571 1572 1573 1574 1575 1576 1577 1578 1579 1580 1581 1582 1583 1584 1585 1586 1587 1588 1589 1590 1591 1592 1593 1594 1595 1596 1597 1598 1599 1600 1601 1602 1603 1604 1605 1606 1607 1608 1609 1610 1611 1612 1613 1614 1615 1616 1617 1618 1619 1620 1621 1622 1623 1624 1625 1626 1627 1628 1629 1630 1631 1632 1633 1634 1635 1636 1637 1638 1639 1640 1641 1642 1643 1644 1645 1646 1647 1648 1649 1650 1651 1652 1653 1654 1655 1656 1657 1658 1659 1660 1661 1662 1663 1664 1665 1666 1667 1668 1669 1670 1671 1672 1673 1674 1675 1676 1677 1678 1679 1680 1681 1682 1683 1684 1685 1686 1687 1688 1689 1690 1691 1692 1693 1694 1695 1696 1697 1698 1699 1700 1701 1702 1703 1704 1705 1706 1707 1708 1709 1710 1711 1712 1713 1714 1715 1716 1717 1718 1719 1720 1721 1722 1723 1724 1725 1726 1727 1728 1729 1730 1731 1732 1733 1734 1735 1736 1737 1738 1739 1740 1741 1742 1743 1744 1745 1746 1747 1748 1749 1750 1751 1752 1753 1754 1755 1756 1757 1758 1759 1760 1761 1762 1763 1764 1765 1766 1767 1768 1769 1770 1771 1772 1773 1774 1775 1776 1777 1778 1779 1780 1781 1782 1783 1784 1785 1786 1787 1788 1789 1790 1791 1792 1793 1794 1795 1796 1797 1798 1799 1800 1801 1802 1803 1804 1805 1806 1807 1808 1809 1810 1811 1812 1813 1814 1815 1816 1817 1818 1819 1820 1821 1822 1823 1824 1825 1826 1827 1828 1829 1830 1831 1832 1833 1834 1835 1836 1837 1838 1839 1840 1841 1842 1843 1844 1845 1846 1847 1848 1849 1850 1851 1852 1853 1854 1855 1856 1857 1858 1859 1860 1861 1862 1863 1864 1865 1866 1867 1868 1869 1870 1871 1872 1873 1874 1875 1876 1877 1878 1879 1880 1881 1882 1883 1884 1885 1886 1887 1888 1889 1890 1891 1892 1893 1894 1895 1896 1897 1898 1899 1900 1901 1902 1903 1904 1905 1906 1907 1908 1909 1910 1911 1912 1913 1914 1915 1916 1917 1918 1919 1920 1921 1922 1923 1924 1925 1926 1927 1928 1929 1930 1931 1932 1933 1934 1935 1936 1937 1938 1939 1940 1941 1942 1943 1944 1945 1946 1947 1948 1949 1950 1951 1952 1953 1954 1955 1956 1957 1958 1959 1960 1961 1962 1963 1964 1965 1966 1967 1968 1969 1970 1971 1972 1973 1974 1975 1976 1977 1978 1979 1980 1981 1982 1983 1984 1985 1986 1987 1988 1989 1990 1991 1992 1993 1994 1995 1996 1997 1998 1999 2000 2001 2002 2003 2004 2005 2006 2007 2008 2009 2010 2011 2012 2013 2014 2015 2016 2017 2018 2019 2020 2021 2022 2023 2024 2025 2026 2027 2028 2029 2030 2031 2032 2033 2034 2035 2036 2037 2038 2039 2040 2041 2042 2043 2044 2045 2046 2047 2048 2049 2050 2051 2052 2053 2054 2055 2056 2057 2058 2059 2060 2061 2062 2063 2064 2065 2066 2067 2068 2069 2070 2071 2072 2073 2074 2075 2076 2077 2078 2079 2080 2081 2082 2083 2084 2085 2086 2087 2088 2089 2090 2091 2092 2093 2094 2095 2096 2097 2098 2099 2100 2101 2102 2103 2104 2105 2106 2107 2108 2109 2110 2111 2112 2113 2114 2115 2116 2117 2118 2119 2120 2121 2122 2123 2124 2125 2126 2127 2128 2129 2130 2131 2132 2133 2134 2135 2136 2137 2138 2139 2140 2141 2142 2143 2144 2145 2146 2147 2148 2149 2150 2151 2152 2153 2154 2155 2156 2157 2158 2159 2160 2161 2162 2163 2164 2165 2166 2167 2168 2169 2170 2171 2172 2173 2174 2175 2176 2177 2178 2179 2180 2181 2182 2183 2184 2185 2186 2187 2188 2189 2190 2191 2192 2193 2194 2195 2196 2197 2198 2199 2200 2201 2202 2203 2204 2205 2206 2207 2208 2209 2210 2211 2212 2213 2214 2215 2216 2217 2218 2219 2220 2221 2222 2223 2224 2225 2226 2227 2228 2229 2230 2231 2232 2233 2234 2235 2236 2237 2238 2239 2240 2241 2242 2243 2244 2245 2246 2247 2248 2249 2250 2251 2252 2253 2254 2255 2256 2257 2258 2259 2260 2261 2262 2263 2264 2265 2266 2267 2268 2269 2270 2271 2272 2273 2274 2275 2276 2277 2278 2279 2280 2281 2282 2283 2284 2285 2286 2287 2288 2289 2290 2291 2292 2293 2294 2295 2296 2297 2298 2299 2300 2301 2302 2303 2304 2305 2306 2307 2308 2309 2310 2311 2312 2313 2314 2315 2316 2317 2318 2319 2320 2321 2322 2323 2324 2325 2326 2327 2328 2329 2330 2331 2332 2333 2334 2335 2336 2337 2338 2339 2340 2341 2342 2343 2344 2345 2346 2347 2348 2349 2350 2351 2352 2353 2354 2355 2356 2357 2358 2359 2360 2361 2362 2363 2364 2365 2366 2367 2368 2369 2370 2371 2372 2373 2374 2375 2376 2377 2378 2379 2380 2381 2382 2383 2384 2385 2386 2387 2388 2389 2390 2391 2392 2393 2394 2395 2396 2397 2398 2399 2400 2401 2402 2403 2404 2405 2406 2407 2408 2409 2410 2411 2412 2413 2414 2415 2416 2417 2418 2419 2420 2421 2422 2423 2424 2425 2426 2427 2428 2429 2430 2431 2432 2433 2434 2435 2436 2437 2438 2439 2440 2441 2442 2443 2444 2445 2446 2447 2448 2449 2450 2451 2452 2453 2454 2455 2456 2457 2458 2459 2460 2461 2462 2463 2464 2465 2466 2467 2468 2469 2470 2471 2472 2473 2474 2475 2476 2477 2478 2479 2480 2481 2482 2483 2484 2485 2486 2487 2488 2489 2490 2491 2492 2493 2494 2495 2496 2497 2498 2499 2500 2501 2502 2503 2504 2505 2506 2507 2508 2509 2510 2511 2512 2513 2514 2515 2516 2517 2518 2519 2520 2521 2522 2523 2524 2525 2526 2527 2528 2529 2530 2531 2532 2533 2534 2535 2536 2537 2538 2539 2540 2541 2542 2543 2544 2545 2546 2547 2548 2549 2550 2551 2552 2553 2554 2555 2556 2557 2558 2559 2560 2561 2562 2563 2564 2565 2566 2567 2568 2569 2570 2571 2572 2573 2574 2575 2576 2577 2578 2579 2580 2581 2582 2583 2584 2585 2586 2587 2588 2589 2590 2591 2592 2593 2594 2595 2596 2597 2598 2599 2600 2601 2602 2603 2604 2605 2606 2607 2608 2609 2610 2611 2612 2613 2614 2615 2616 2617 2618 2619 2620 2621 2622 2623 2624 2625 2626 2627 2628 2629 2630 2631 2632 2633 2634 2635 2636 2637 2638 2639 2640 2641 2642 2643 2644 2645 2646 2647 2648 2649 2650 2651 2652 2653 2654 2655 2656 2657 2658 2659 2660 2661 2662 2663 2664 2665 2666 2667 2668 2669 2670 2671 2672 2673 2674 2675 2676 2677 2678 2679 2680 2681 2682 2683 2684 2685 2686 2687 2688 2689 2690 2691 2692 2693 2694 2695 2696 2697 2698 2699 2700 2701 2702 2703 2704 2705 2706 2707 2708 2709 2710 2711 2712 2713 2714 2715 2716 2717 2718 2719 2720 2721 2722 2723 2724 2725 2726 2727 2728 2729 2730 2731 2732 2733 2734 2735 2736 2737 2738 2739 2740 2741 2742 2743 2744 2745 2746 2747 2748 2749 2750 2751 2752 2753 2754 2755 2756 2757 2758 2759 2760 2761 2762 2763 2764 2765 2766 2767 2768 2769 2770 2771 2772 2773 2774 2775 2776 2777 2778 2779 2780 2781 2782 2783 2784 2785 2786 2787 2788 2789 2790 2791 2792 2793 2794 2795 2796 2797 2798 2799 2800 2801 2802 2803 2804 2805 2806 2807 2808 2809 2810 2811 2812 2813 2814 2815 2816 2817 2818 2819 2820 2821 2822 2823 2824 2825 2826 2827 2828 2829 2830 2831 2832 2833 2834 2835 2836 2837 2838 2839 2840 2841 2842 2843 2844 2845 2846 2847 2848 2849 2850 2851 2852 2853 2854 2855 2856 2857 2858 2859 2860 2861 2862 2863 2864 2865 2866 2867 2868 2869 2870 2871 2872 2873 2874 2875 2876 2877 2878 2879 2880 2881 2882 2883 2884 2885 2886 2887 2888 2889 2890 2891 2892 2893 2894 2895 2896 2897 2898 2899 2900 2901 2902 2903 2904 2905 2906 2907 2908 2909 2910 2911 2912 2913 2914 2915 2916 2917 2918 2919 2920 2921 2922 2923 2924 2925 2926 2927 2928 2929 2930 2931 2932 2933 2934 2935 2936 2937 2938 2939 2940 2941 2942 2943 2944 2945 2946 2947 2948 2949 2950 2951 2952 2953 2954 2955 2956 2957 2958 2959 2960 2961 2962 2963 2964 2965 2966 2967 2968 2969 2970 2971 2972 2973 2974 2975 2976 2977 2978 2979 2980 2981 2982 2983 2984 2985 2986 2987 2988 2989 2990 2991 2992 2993 2994 2995 2996 2997 2998 2999 3000 3001 3002 3003 3004 3005 3006 3007 3008 3009 3010 3011 3012 3013 3014 3015 3016 3017 3018 3019 3020 3021 3022 3023 3024 3025 3026 3027 3028 3029 3030 3031 3032 3033 3034 3035 3036 3037 3038 3039 3040 3041 3042 3043 3044 3045 3046 3047 3048 3049 3050 3051 3052 3053 3054 3055 3056 3057 3058 3059 3060 3061 3062 3063 3064 3065 3066 3067 3068 3069 3070 3071 3072 3073 3074 3075 3076 3077 3078 3079 3080 3081 3082 3083 3084 3085 3086 3087 3088 3089 3090 3091 3092 3093 3094 3095 3096 3097 3098 3099 3100 3101 3102 3103 3104 3105 3106 3107 3108 3109 3110 3111 3112 3113 3114 3115 3116 3117 3118 3119 3120 3121 3122 3123 3124 3125 3126 3127 3128 3129 3130 3131 3132 3133 3134 3135 3136 3137 3138 3139 3140 3141 3142 3143 3144 3145 3146 3147 3148 3149 3150 3151 3152 3153 3154 3155 3156 3157 3158 3159 3160 3161 3162 3163 3164 3165 3166 3167 3168 3169 3170 3171 3172 3173 3174 3175 3176 3177 3178 3179 3180 3181 3182 3183 3184 3185 3186 3187 3188 3189 3190 3191 3192 3193 3194 3195 3196 3197 3198 3199 3200 3201 3202 3203 3204 3205 3206 3207 3208 3209 3210 3211 3212 3213 3214 3215 3216 3217 3218 3219 3220 3221 3222 3223 3224 3225 3226 3227 3228 3229 3230 3231 3232 3233 3234 3235 3236 3237 3238 3239 3240 3241 3242 3243 3244 3245 3246 3247 3248 3249 3250 3251 3252 3253 3254 3255 3256 3257 3258 3259 3260 3261 3262 3263 3264 3265 3266 3267 3268 3269 3270 3271 3272 3273 3274 3275 3276 3277 3278 3279 3280 3281 3282 3283 3284 3285 3286 3287 3288 3289 3290 3291 3292 3293 3294 3295 3296 3297 3298 3299 3300 3301 3302 3303 3304 3305 3306 3307 3308 3309 3310 3311 3312 331																																			

1/Almost bagshaped 2/Necked bowl 3/Grass admixture 4/No noticeable neck 5/Almost necked pot

Table 2
FEATURE SCHEDULE OF
COMPLETE OR NEAR-COMplete VESSELS.

A. BOWLS (13)													B. BAGSHAPED POTS (21)													D. SPOUTED POTS (14)												
TYPE	5 6 14 19 49 50 54 57 58 59 60 60												2 2 2 2 (2) 2 (2) (2) 1 2 1 1 1 1 1 1												2 (2) 2 (1) (1) 1 1 1 1 1 1 1 1													
FIG.	1112 1 1 3 1																																					









1/Almost bagshaped 2/Necked bowl 3/Glass admixture 4/No noticeable neck 5/Almost necked pot

Table 3

	SWA (3)	W COAST (6)	SALDANDA (10)		PORT ALFRED (6)	EAST LOND. (4)
TYPE	(1) (1) (1)	2 1 1 1 1	2 1 1 1 2 (1) 2 (2) 1	2 (2) 1 2 2 1	(2) 2 2 2 2 2	2 (2)
FIG	2 2 4 11/3 11/2 1 2	5 5 6 6 6 8 1249 III 3 131 IV 3 139 IV 2 181 V 5	14 14 14 14 16 16 16 16 133 VII 1 322 VII 3 324 VII 5 325 VI 2 326 VIII 5 412 VIII 5 413 VIII 5 416 VIII 5 421 VIII 5	17 17 17 17 17 1 IX 5 454 457 IX 6 458 4514 IX 4 4522	1361 1381 XXVII 3 1445 XXVIII 2 1453 XXVIII 7 1471 XXVIII 5 1491 XXVIII 1	1531 XXX 3 1521 XXX 4 1550 1671 XXXVIII 9
SITE	210 211 171	121 1249 131 139 181	321 322 324 325 326 412 413 416 421	451 454 457 458 4514 4522	1361 1381 1445 1453 1471 1491	1531 1521 1550 1671
RIM	6-8 11-3	X X X X X	X X X X X	X X X X X	X X X X X	X X X X
NECK	14-15 17-19 20-22	X X X X X	X X X X X	X X X X X	X X X X X	X X X X
DECOR	25 27-29 30-34 35-36	X X X X X	X X X X X	X X X X X	X X X X X	X X X X
LUGS	37 38 39 40-41 42-43 44-45 46	X X X X X	X X X X X	X X X X X	X X X X X	X X X X
BASE	47 48 49 50 51 52 53	X X X X X	X X X X X	X X X X X	X X X X X	X X X X
COLOR	55 56 57	X X X X X	X X X X X	X X X X X	X X X X X	X X X X
ADMX	58 59 60 61 63	X X X X X	X X X X X	X X X X X	X X X X X	X X X X
SURF	65 66 67 68	X X X X X	X X X X X	X X X X X	X X X X X	X X X X
THICK	71 72 73	X X X X X	X X X X X	X X X X X	X X X X X	X X X X
H/C	74 75 76	X X X X X	X X X X X	X X X X X	X X X X X	X X X X
D/R	77 78 79	X X X X X	X X X X X	X X X X X	X X X X X	X X X X
R	80 81 82	X X X X X	X X X X X	X X X X X	X X X X X	X X X X
H	83 84 85	X X X X X	X X X X X	X X X X X	X X X X X	X X X X
N	86 87 88 89 90 91	X X X X X	X X X X X	X X X X X	X X X X X	X X X X

GENERAL TYPE SCHEDULE

Table 4

TYPE	A. BOWL	B. BAGSHAPED POT	C. NECKED POT	D. SPOUTED POT
H/D	≈ 0.89	≈ 0.90	≈ 0.90	≈ 0.90
D/R	≈ 1.39	≈ 1.39	≈ 1.40	≈ 1.40
SUBTYPE	B 1	B 2	C 1	C 2
RIM	PLAIN (87%)	OVERTURNED (90%)	PLAIN (97%)	OVERTURNED (93%)
NECK	NO	NEGL (64%)	VERT (51%) CON (41%)	VERT (64%) CON (36%)
JUNCTION GR.	NO	NO	NO	YES (18%)
DECORATION	NO (85%)	NO	NO (76%) YES (24%)	YES (18%)
LUGS	NO (83%)	YES	YES	NO (50%) YES (50%)
BOSSES	NO	NO	YES (33%)	YES (25%)
BASE	GLOBULAR	POINTED	POINTED (84%)	POINTED (86%)
MATERIAL	BLACK (75%)	RED (60%) BL (26%)	RED (60%) BL (26%)	RED (75%)
ADMX	NO (50%) YES (50%)	VARYING	MED (43%) COA (43%)	MED (67%) COA (22%)
WALLS	THICK (42%) THIN (42%)	THIN (70%) V. THIN (30%)	MED (43%) COA (43%)	MED (67%) COA (22%)
SURFACE	SM (58%) BUR (42%)	BURNISHED	BURNISHED	BURNISHED (89%)
D	SMALL (85%)	MED (64%) L (36%)	BURNISHED	MED (46%) SM (54%)
H	SMALL	LARGE (67%) MED (33%)	MED (45%) L (55%)	SMALL (80%)
R	MEDIUM (61%)	MED (50%) SM (30%)	MED (50%) TALL (38%)	MED (30%) SM (70%)
N	NO	MED (64%)	MED (51%) L (49%)	MED (80%)
N/R	NO	MED (50%)	MED (71%)	MED (80%)
				
	FIG. VII-2	FIG. XII-1	FIG. XX-2	FIG. VI-1
				
	FIG. V-3	FIG. IX-1	FIG. VIII-6	FIG. XXI-1

C. NECKED POTS (105)

[illegible]

Table 5

	S.W.AFRICA										WEST COAST										SALDANHA										ST LONDON											
	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40		
SHAPE	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40		
RIM	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40		
NECK	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40		
DECORATION	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40		
LUGS	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40		
BASE	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40		
COLOUR	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40		
AD MIXTURE	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40		
THICKN. SURF.	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40		
HO	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40		

Table 6

[illegible]

Table 5

DISTRIBUTION OF POTTERY FEATURES

	S.W.AFRICA										WEST COAST										SALDANHA										SOUTH W. COAST										CAPE PENINSULA										HANGKIP										AGULHAS										CAPE SOUTH COAST										PORT ELIZABETH										PORT ALFRED										EAST LONDON																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																												
	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50	51	52	53	54	55	56	57	58	59	60	61	62	63	64	65	66	67	68	69	70	71	72	73	74	75	76	77	78	79	80	81	82	83	84	85	86	87	88	89	90	91	92	93	94	95	96	97	98	99	100																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																													
SHAPE	1A	1B	1C	1D	1E	1F	1G	1H	1I	1J	1K	1L	1M	1N	1O	1P	1Q	1R	1S	1T	1U	1V	1W	1X	1Y	1Z	2A	2B	2C	2D	2E	2F	2G	2H	2I	2J	2K	2L	2M	2N	2O	2P	2Q	2R	2S	2T	2U	2V	2W	2X	2Y	2Z	3A	3B	3C	3D	3E	3F	3G	3H	3I	3J	3K	3L	3M	3N	3O	3P	3Q	3R	3S	3T	3U	3V	3W	3X	3Y	3Z	4A	4B	4C	4D	4E	4F	4G	4H	4I	4J	4K	4L	4M	4N	4O	4P	4Q	4R	4S	4T	4U	4V	4W	4X	4Y	4Z	5A	5B	5C	5D	5E	5F	5G	5H	5I	5J	5K	5L	5M	5N	5O	5P	5Q	5R	5S	5T	5U	5V	5W	5X	5Y	5Z	6A	6B	6C	6D	6E	6F	6G	6H	6I	6J	6K	6L	6M	6N	6O	6P	6Q	6R	6S	6T	6U	6V	6W	6X	6Y	6Z	7A	7B	7C	7D	7E	7F	7G	7H	7I	7J	7K	7L	7M	7N	7O	7P	7Q	7R	7S	7T	7U	7V	7W	7X	7Y	7Z	8A	8B	8C	8D	8E	8F	8G	8H	8I	8J	8K	8L	8M	8N	8O	8P	8Q	8R	8S	8T	8U	8V	8W	8X	8Y	8Z	9A	9B	9C	9D	9E	9F	9G	9H	9I	9J	9K	9L	9M	9N	9O	9P	9Q	9R	9S	9T	9U	9V	9W	9X	9Y	9Z	10A	10B	10C	10D	10E	10F	10G	10H	10I	10J	10K	10L	10M	10N	10O	10P	10Q	10R	10S	10T	10U	10V	10W	10X	10Y	10Z	11A	11B	11C	11D	11E	11F	11G	11H	11I	11J	11K	11L	11M	11N	11O	11P	11Q	11R	11S	11T	11U	11V	11W	11X	11Y	11Z	12A	12B	12C	12D	12E	12F	12G	12H	12I	12J	12K	12L	12M	12N	12O	12P	12Q	12R	12S	12T	12U	12V	12W	12X	12Y	12Z	13A	13B	13C	13D	13E	13F	13G	13H	13I	13J	13K	13L	13M	13N	13O	13P	13Q	13R	13S	13T	13U	13V	13W	13X	13Y	13Z	14A	14B	14C	14D	14E	14F	14G	14H	14I	14J	14K	14L	14M	14N	14O	14P	14Q	14R	14S	14T	14U	14V	14W	14X	14Y	14Z	15A	15B	15C	15D	15E	15F	15G	15H	15I	15J	15K	15L	15M	15N	15O	15P	15Q	15R	15S	15T	15U	15V	15W	15X	15Y	15Z	16A	16B	16C	16D	16E	16F	16G	16H	16I	16J	16K	16L	16M	16N	16O	16P	16Q	16R	16S	16T	16U	16V	16W	16X	16Y	16Z	17A	17B	17C	17D	17E	17F	17G	17H	17I	17J	17K	17L	17M	17N	17O	17P	17Q	17R	17S	17T	17U	17V	17W	17X	17Y	17Z	18A	18B	18C	18D	18E	18F	18G	18H	18I	18J	18K	18L	18M	18N	18O	18P	18Q	18R	18S	18T	18U	18V	18W	18X	18Y	18Z	19A	19B	19C	19D	19E	19F	19G	19H	19I	19J	19K	19L	19M	19N	19O	19P	19Q	19R	19S	19T	19U	19V	19W	19X	19Y	19Z	20A	20B	20C	20D	20E	20F	20G	20H	20I	20J	20K	20L	20M	20N	20O	20P	20Q	20R	20S	20T	20U	20V	20W	20X	20Y	20Z	21A	21B	21C	21D	21E	21F	21G	21H	21I	21J	21K	21L	21M	21N	21O	21P	21Q	21R	21S	21T	21U	21V	21W	21X	21Y	21Z	22A	22B	22C	22D	22E	22F	22G	22H	22I	22J	22K	22L	22M	22N	22O	22P	22Q	22R	22S	22T	22U	22V	22W	22X	22Y	22Z	23A	23B	23C	23D	23E	23F	23G	23H	23I	23J	23K	23L	23M	23N	23O	23P	23Q	23R	23S	23T	23U	23V	23W	23X	23Y	23Z	24A	24B	24C	24D	24E	24F	24G	24H	24I	24J	24K	24L	24M	24N	24O	24P	24Q	24R	24S	24T	24U	24V	24W	24X	24Y	24Z	25A	25B	25C	25D	25E	25F	25G	25H	25I	25J	25K	25L	25M	25N	25O	25P	25Q	25R	25S	25T	25U	25V	25W	25X	25Y	25Z	26A	26B	26C	26D	26E	26F	26G	26H	26I	26J	26K	26L	26M	26N	26O	26P	26Q	26R	26S	26T	26U	26V	26W	26X	26Y	26Z	27A	27B	27C	27D	27E	27F	27G	27H	27I	27J	27K	27L	27M	27N	27O	27P	27Q	27R	27S	27T	27U	27V	27W	27X	27Y	27Z	28A	28B	28C	28D	28E	28F	28G	28H	28I	28J	28K	28L	28M	28N	28O	28P	28Q	28R	28S	28T	28U	28V	28W	28X	28Y	28Z	29A	29B	29C	29D	29E	29F	29G	29H	29I	29J	29K	29L	29M	29N	29O	29P	29Q	29R	29S	29T	29U	29V	29W	29X	29Y	29Z	30A	30B	30C	30D	30E	30F	30G	30H	30I	30J	30K	30L	30M	30N	30O	30P	30Q	30R	30S	30T	30U	30V	30W	30X	30Y	30Z	31A	31B	31C	31D	31E	31F	31G	31H	31I	31J	31K	31L	31M	31N	31O	31P	31Q	31R	31S	31T	31U	31V	31W	31X	31Y	31Z	32A	32B	32C	32D	32E	32F	32G	32H	32I	32J	32K	32L	32M	32N	32O	32P	32Q	32R	32S	32T	32U	32V	32W	32X	32Y	32Z	33A	33B	33C	33D	33E	33F	33G	33H	33I	33J	33K	33L	33M	33N	33O	33P	33Q	33R	33S	33T	33U	33V	33W	33X	33Y	33Z	34A	34B	34C	34D	34E	34F	34G	34H	34I	34J	34K	34L	34M	34N	34O	34P	34Q	34R	34S	34T	34U	34V	34W	34X	34Y	34Z	35A	35B	35C	35D	35E	35F	35G	35H	35I	35J	35K	35L	35M	35N	35O	35P	35Q	35R	35S	35T	35U	35V	35W	35X	35Y	35Z	36A	36B	36C	36D	36E	36F	36G	36H	36I	36J	36K	36L	36M	36N	36O	36P	36Q	36R	36S	36T	36U	36V	36W	36X	36Y	36Z	37A	37B	37C	37D	37E	37F	37G	37H	37I	37J	37K	37L	37M	37N	37O	37P	37Q	37R	37S	37T	37U	37V	37W	37X	37Y	37Z	38A	38B	38C	38D	38E	38F	38G	38H	38I	38J	38K	38L	38M	38N	38O	38P	38Q	38R	38S	38T	38U	38V	38W	38X	38Y	38Z	39A	39B	39C	39D	39E	39F	39G	39H	39I	39J	39K	39L	39M	39N	39O	39P	39Q	39R	39S	39T	39U	39V	39W	39X	39Y	39Z	40A	40B	40C	40D	40E	40F	40G	40H	40I	40J	40K	40L	40M	40N	40O	40P	40Q	40R	40S	40T	40U	40V	40W	40X	40Y	40Z	41A	41B	41C	41D	41E	41F	41G	41H	41I	41J	41K	41L	41M	41N	41O	41P	41Q	41R	41S	41T	41U	41V	41W	41X	41Y	41Z	42A	42B	42C	42D	42E	42F	42G	42H	42I	42J	42K	42L	42M	42N	42O	42P	42Q	42R	42S	42T	42U	42V	42W	42X	42Y	42Z	43A	43B	43C	43D	43E	43F	43G	43H	43I	43J	43K	43L	43M	43N	43O	43P	43Q	43R	43S	43T	43U	43V	43W	43X	43Y	43Z	44A	44B	44C	44D	44E	44F	44G	44H	44I	44J	44K	44L	44M	44N	44O	44P	44Q	44R	44S	44T	44U	44V	44W	44X	44Y	44Z	45A	45B	45C	45D	45E	45F	45G	45H	45I	45J	45K	45L	45M	45N	45O	45P	45Q	45R	45S	45T	45U	45V	45W	45X	45Y	45Z	46A	46B	46C	46D	46E	46F	46G	46H	46I	46J	46K	46L	46M	46N	46O</

DISTRIBUTION OF POTTERY TYPES

Table 7

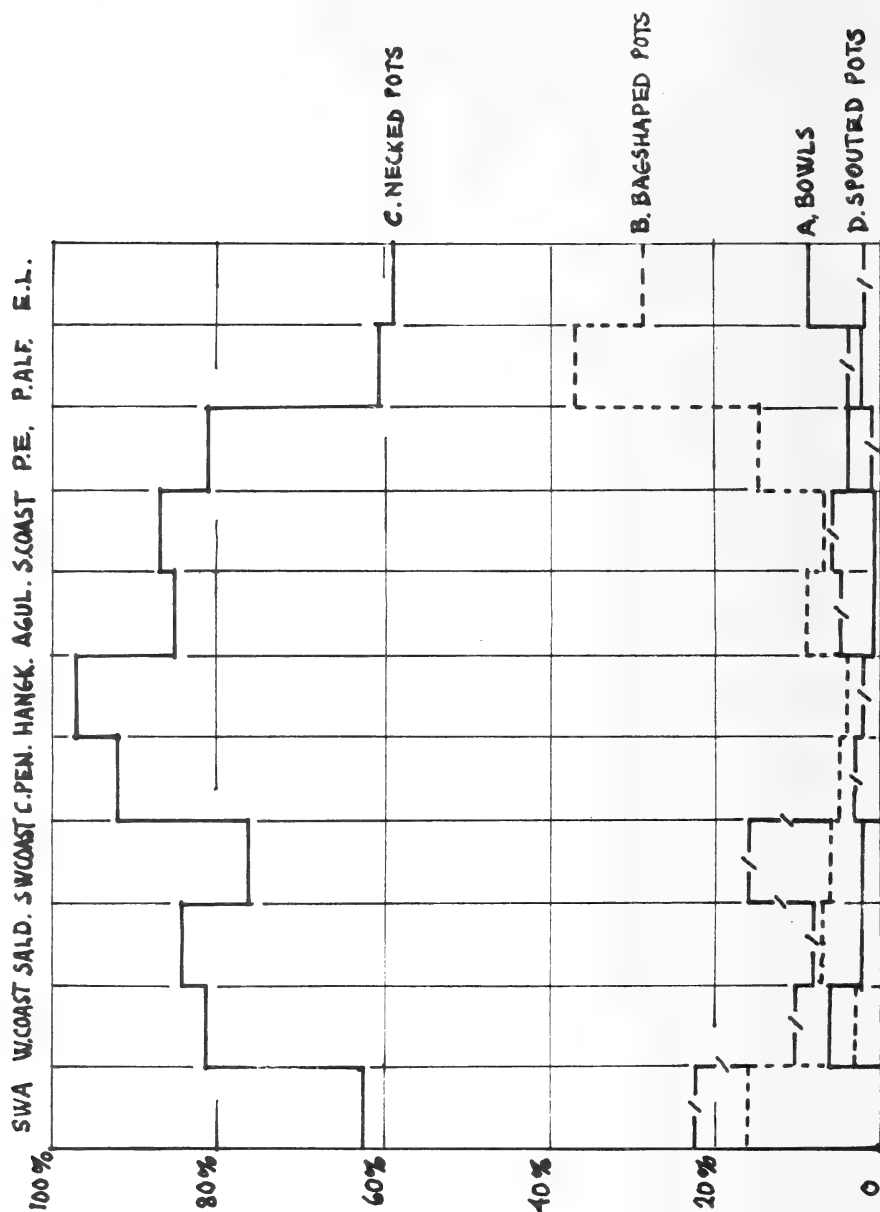


Table 8

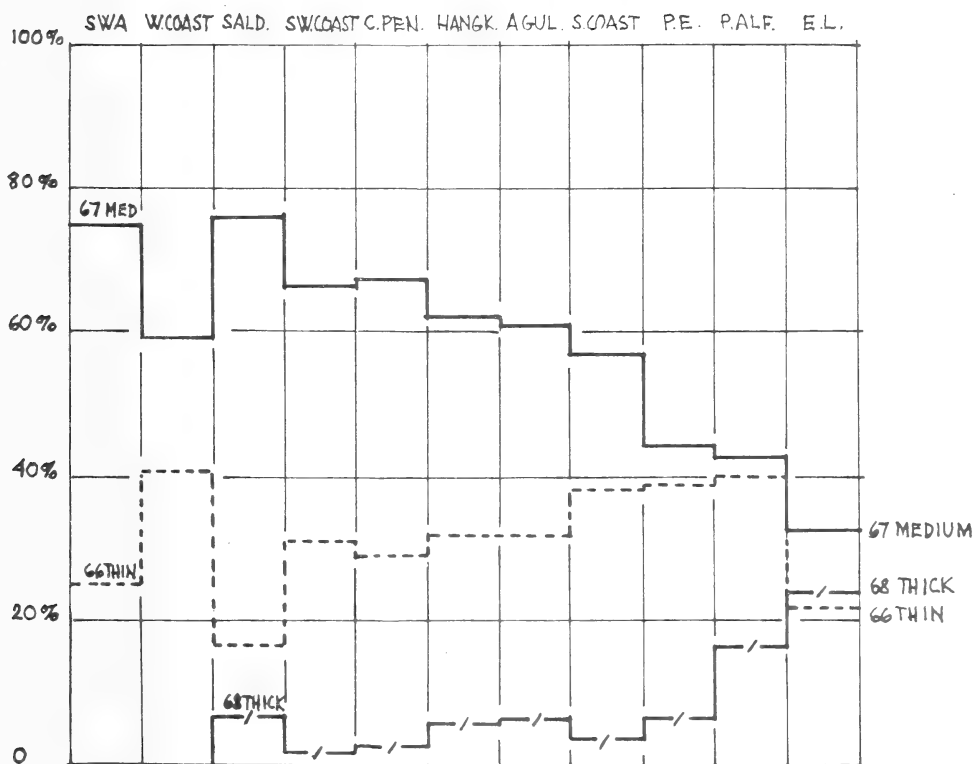
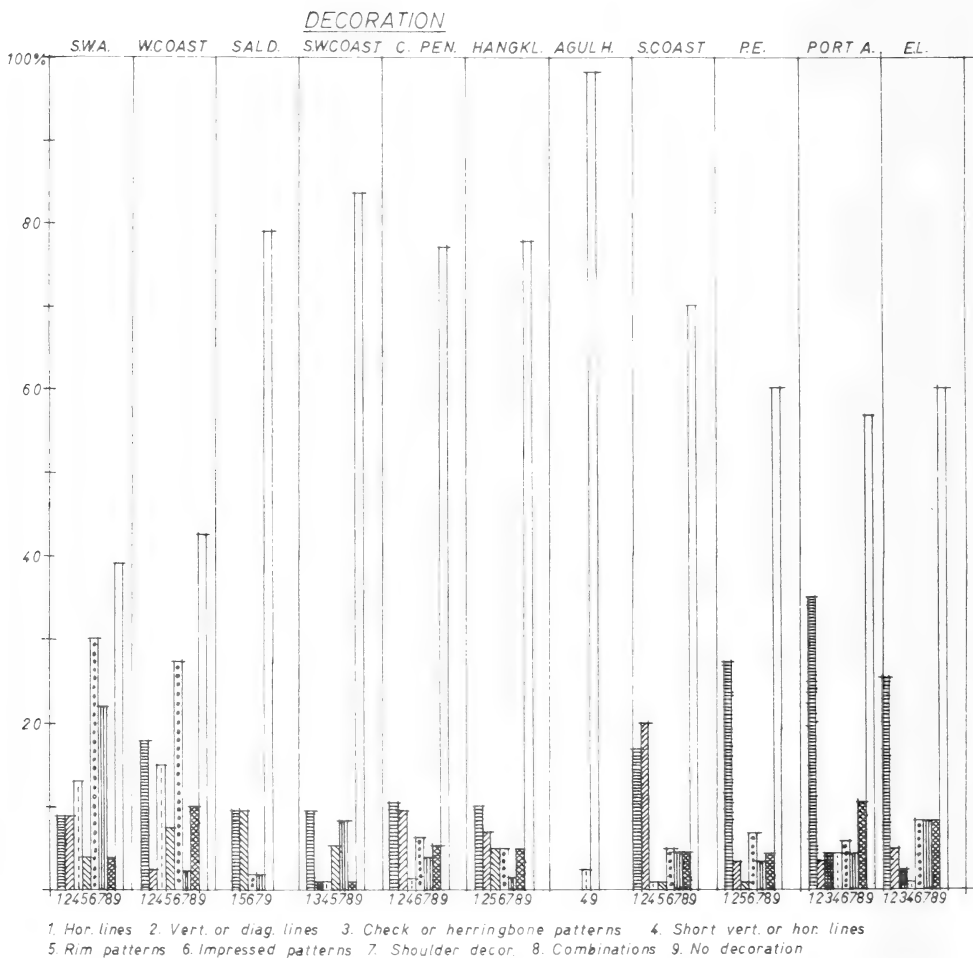
DISTRIBUTION OF WALL THICKNESSES

Table 9



DISTRIBUTION OF PATTERNS

STRANDLOPER POTTERY FROM SOUTH AND SOUTH WEST AFRICA

[illegible]

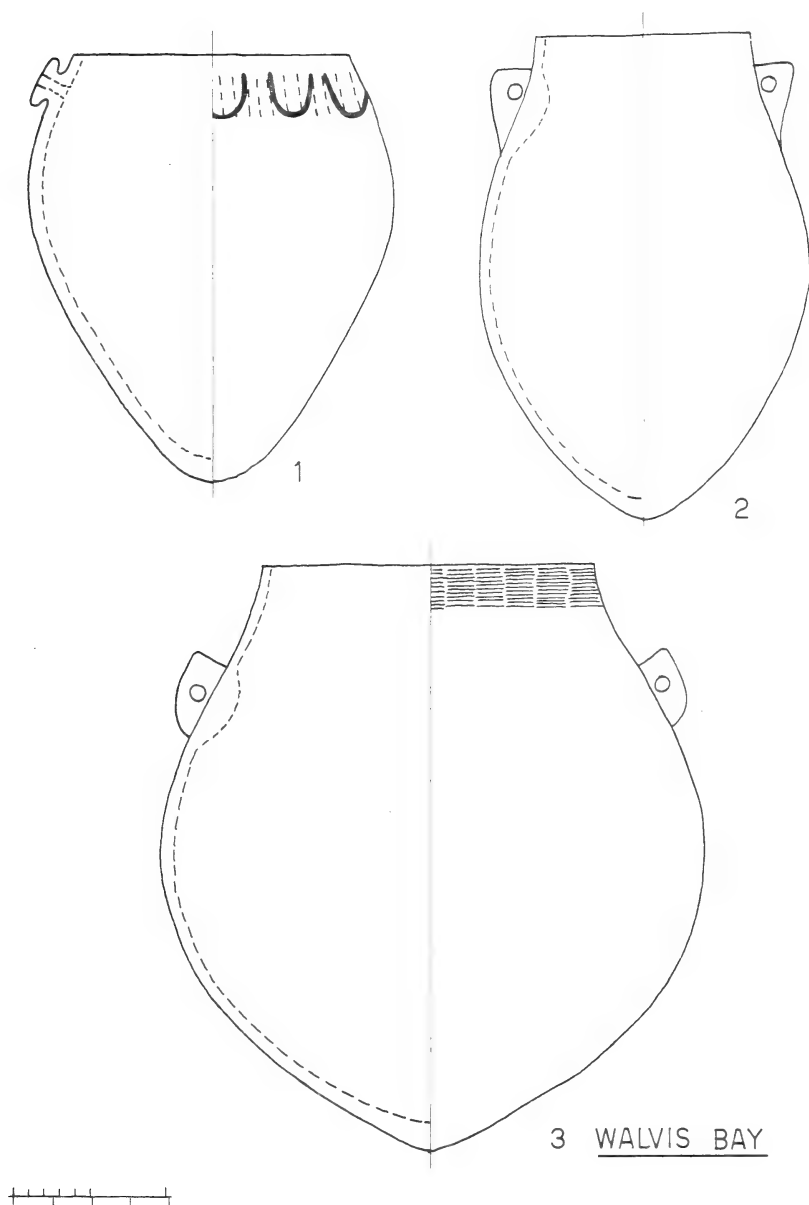


FIG. II



FIG. I

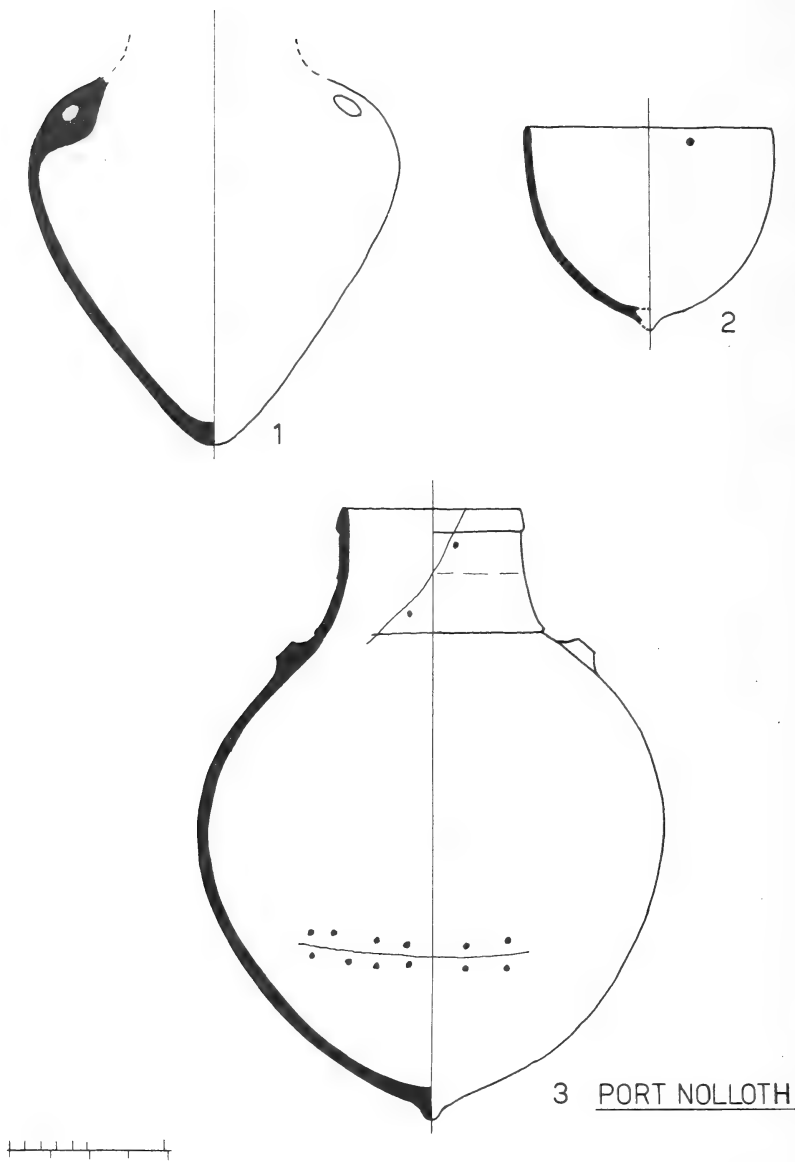


FIG. III

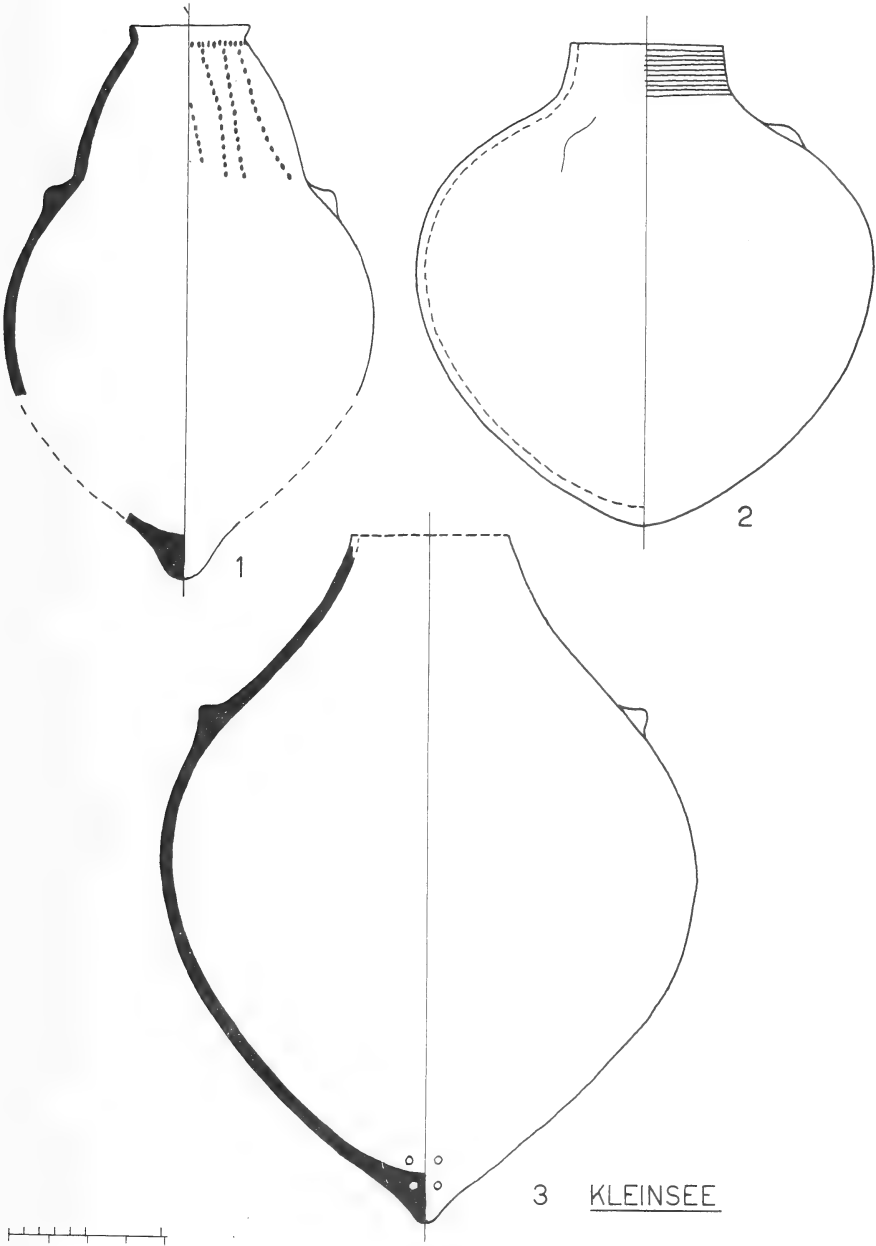


FIG. IV

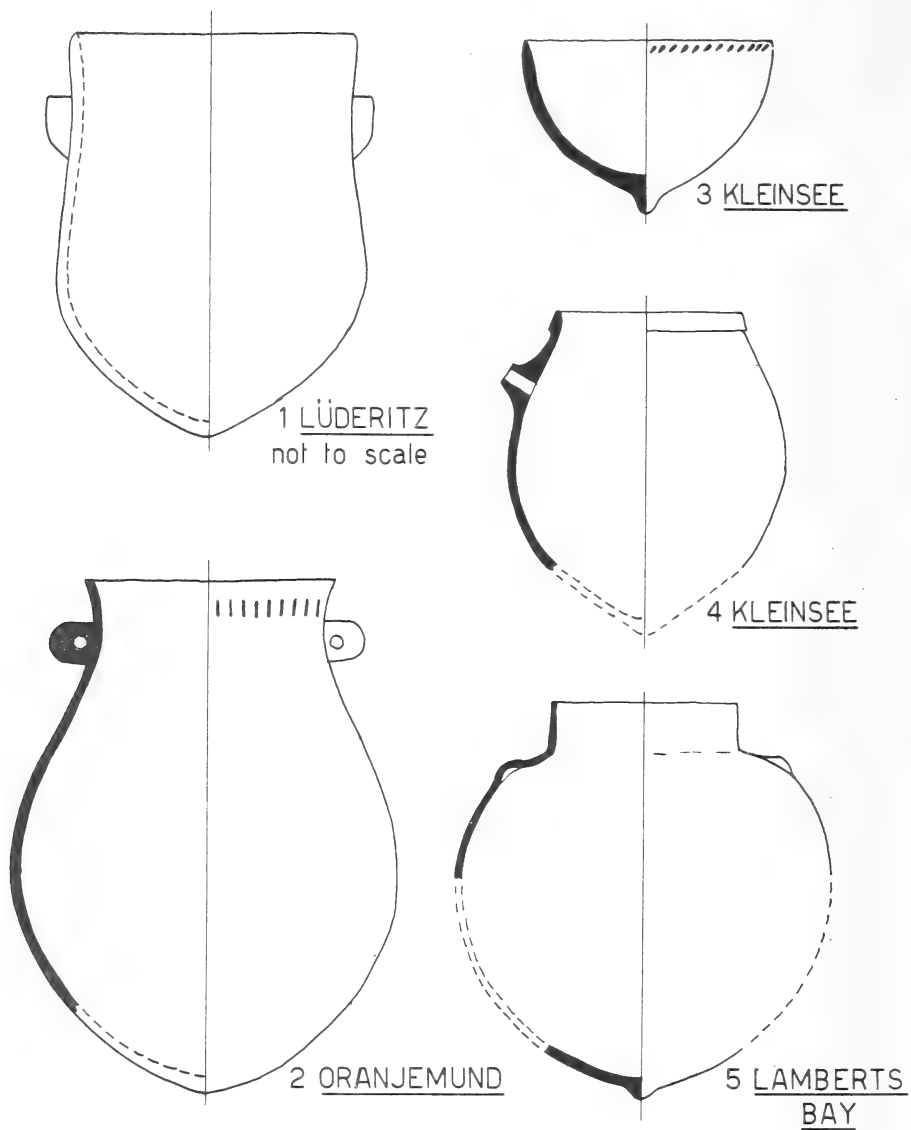


FIG. V

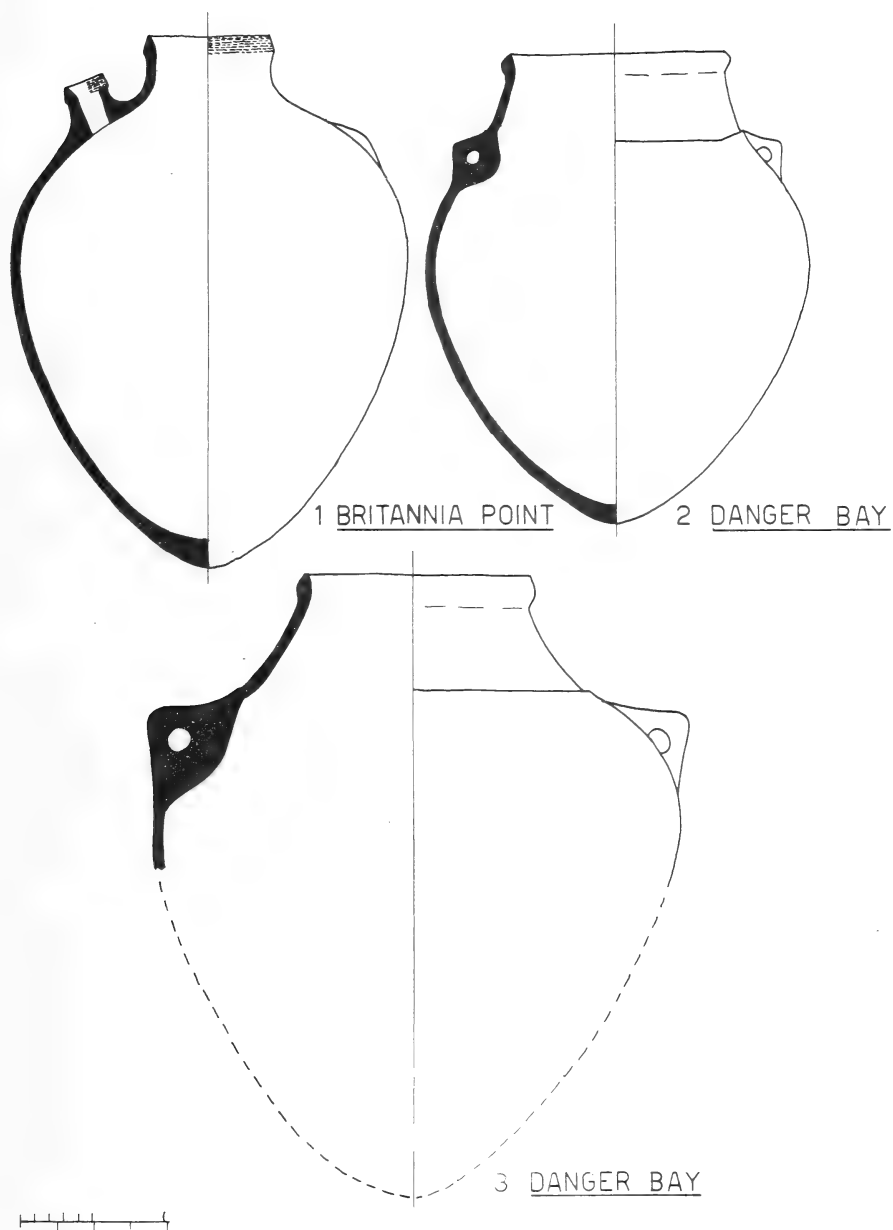


FIG. VI

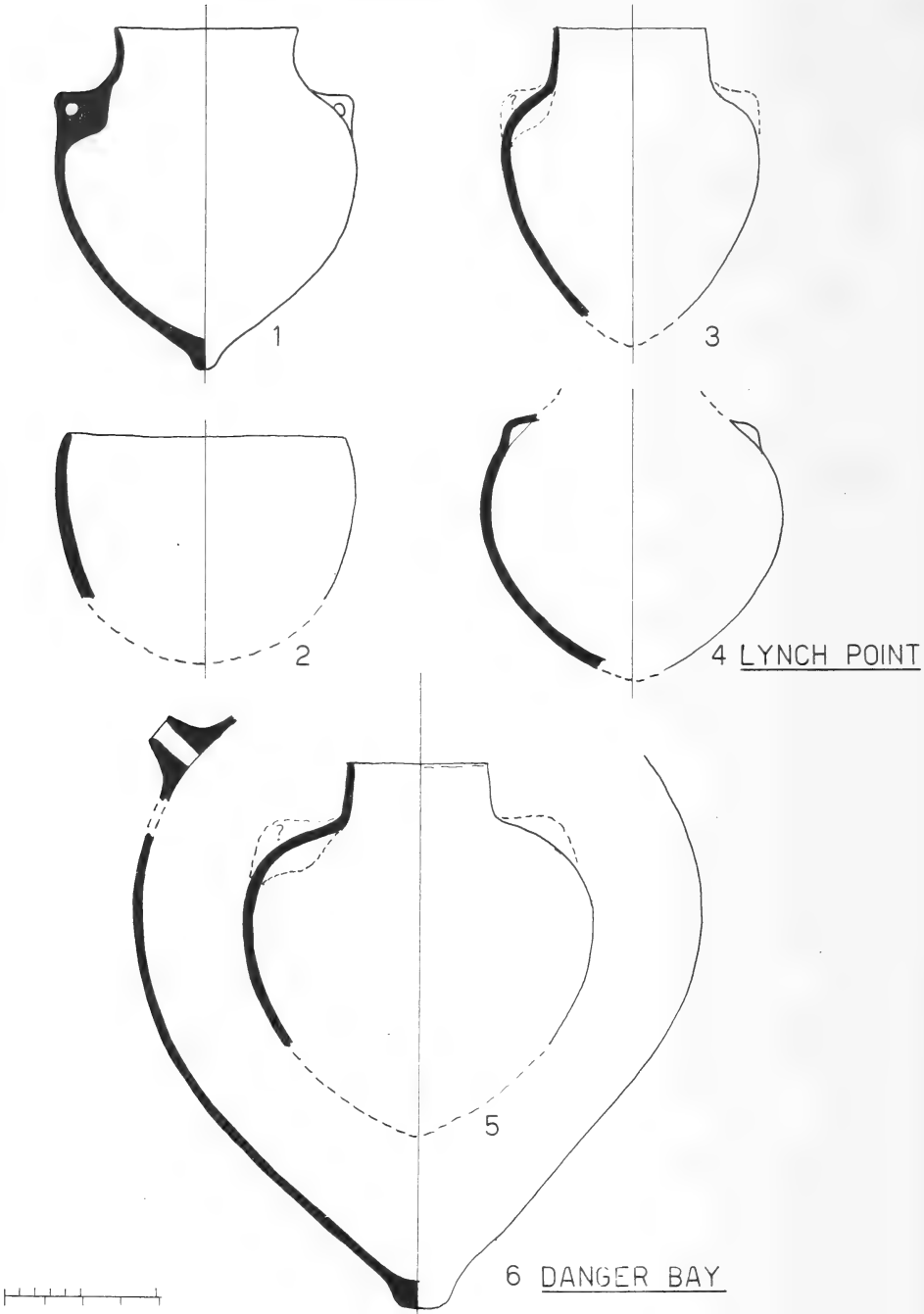


FIG. VII

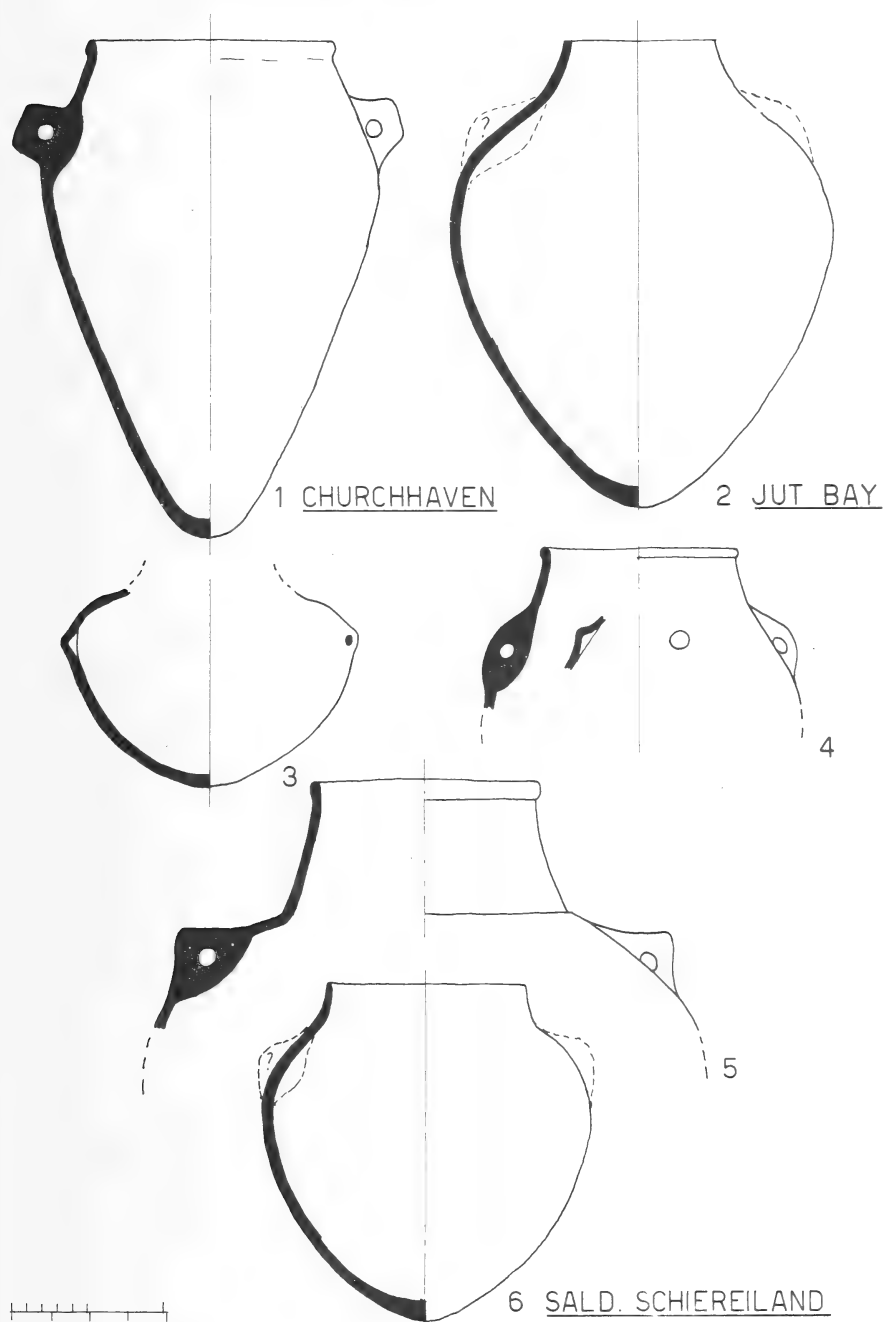


FIG. VIII

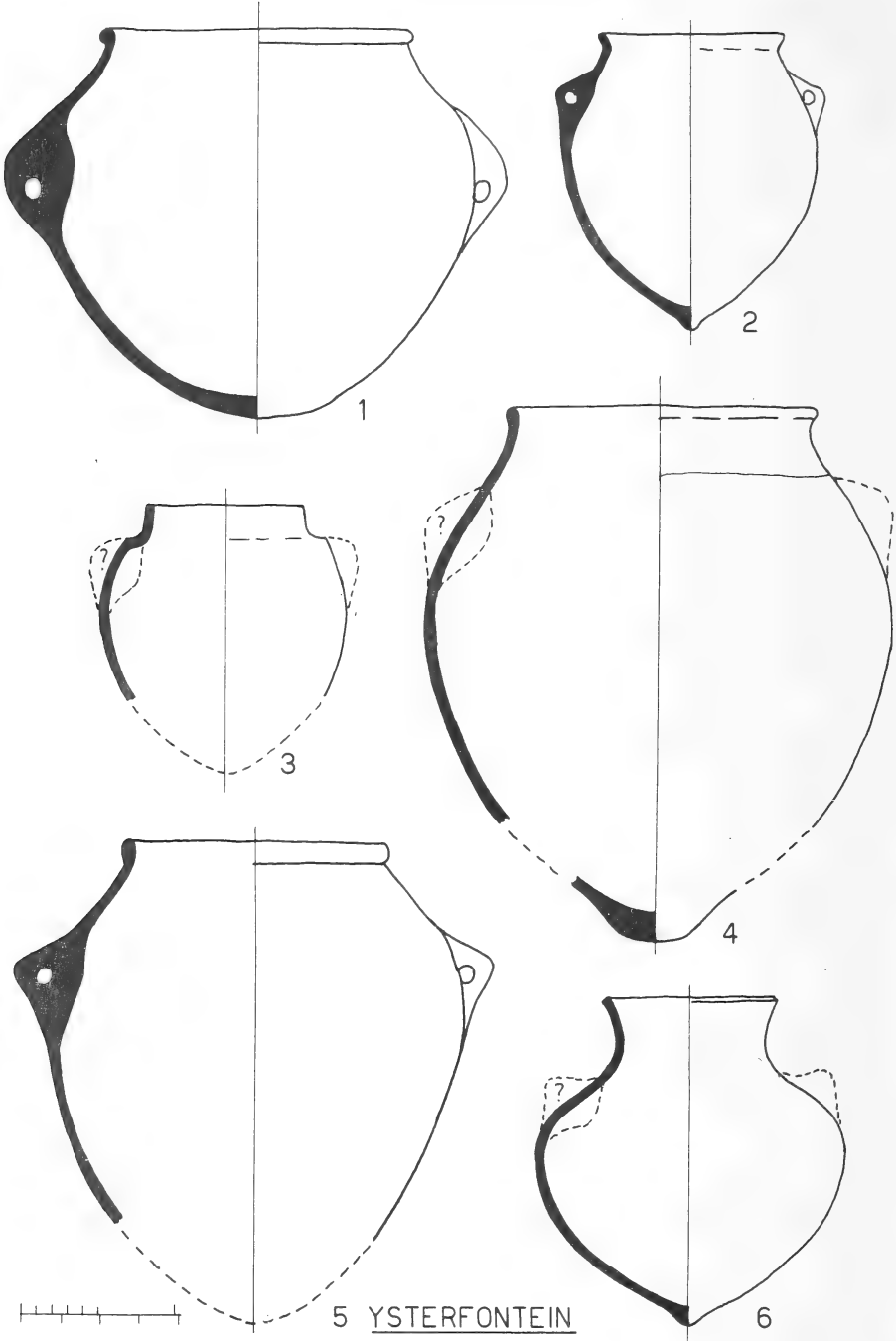


FIG. IX

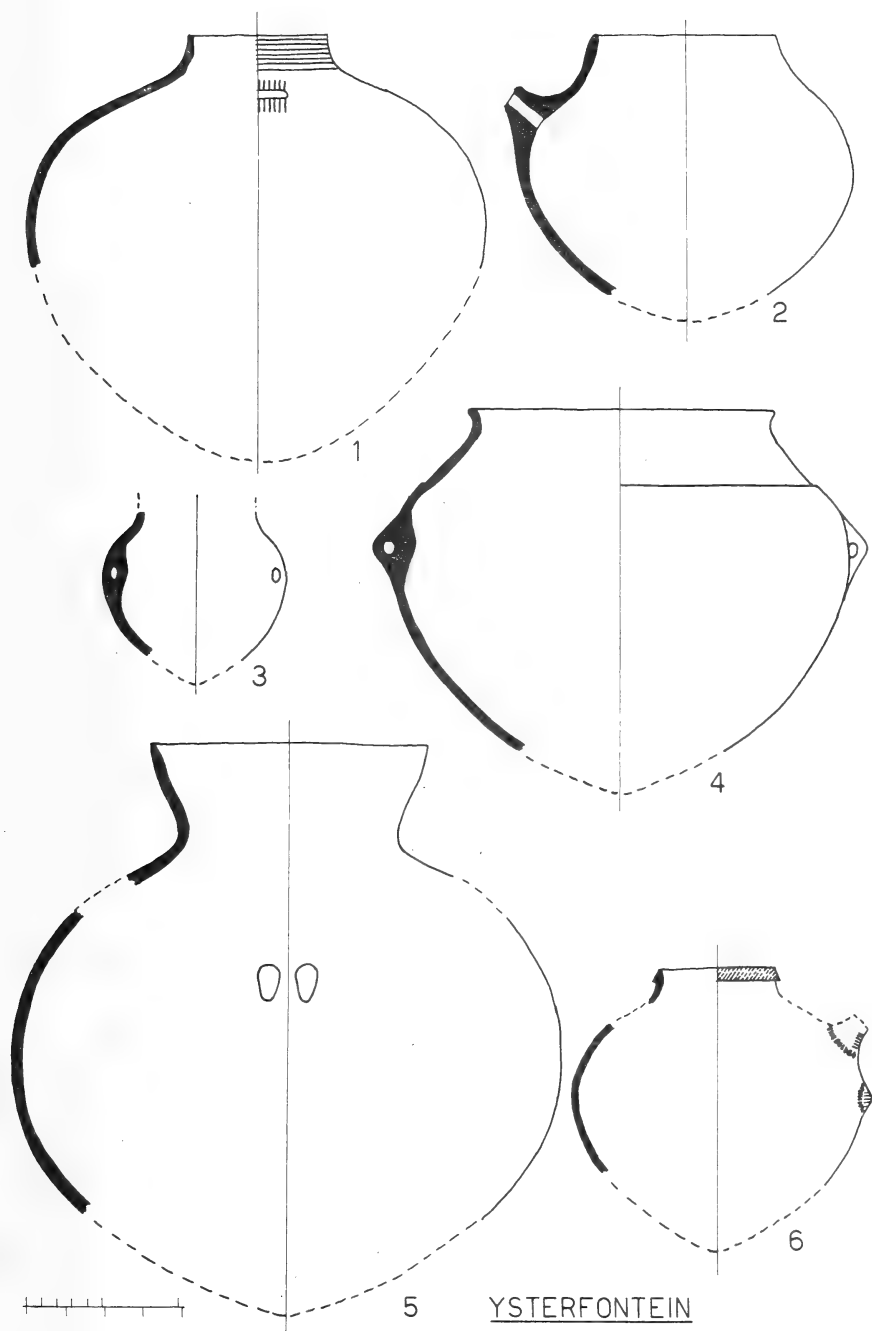


FIG. X

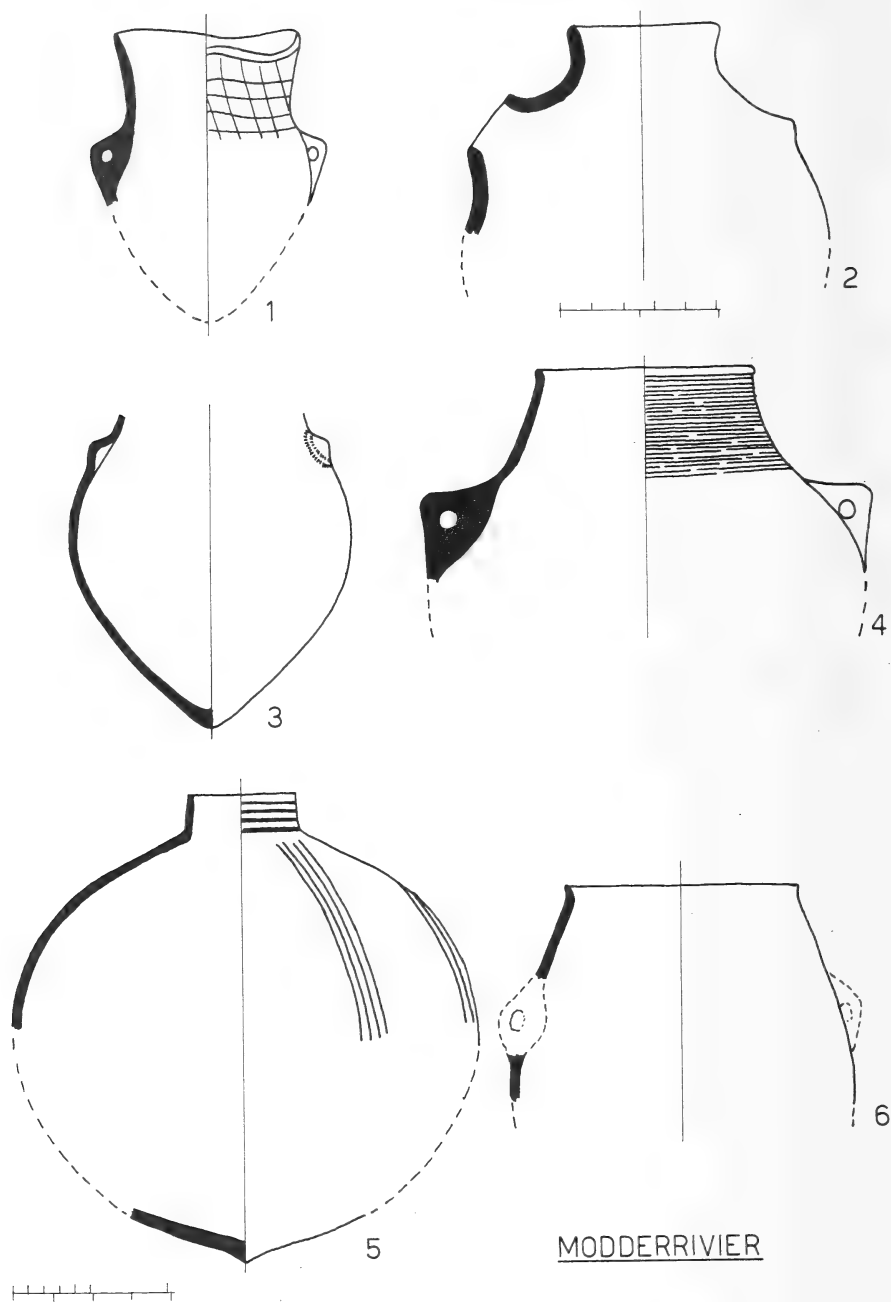


FIG. XI

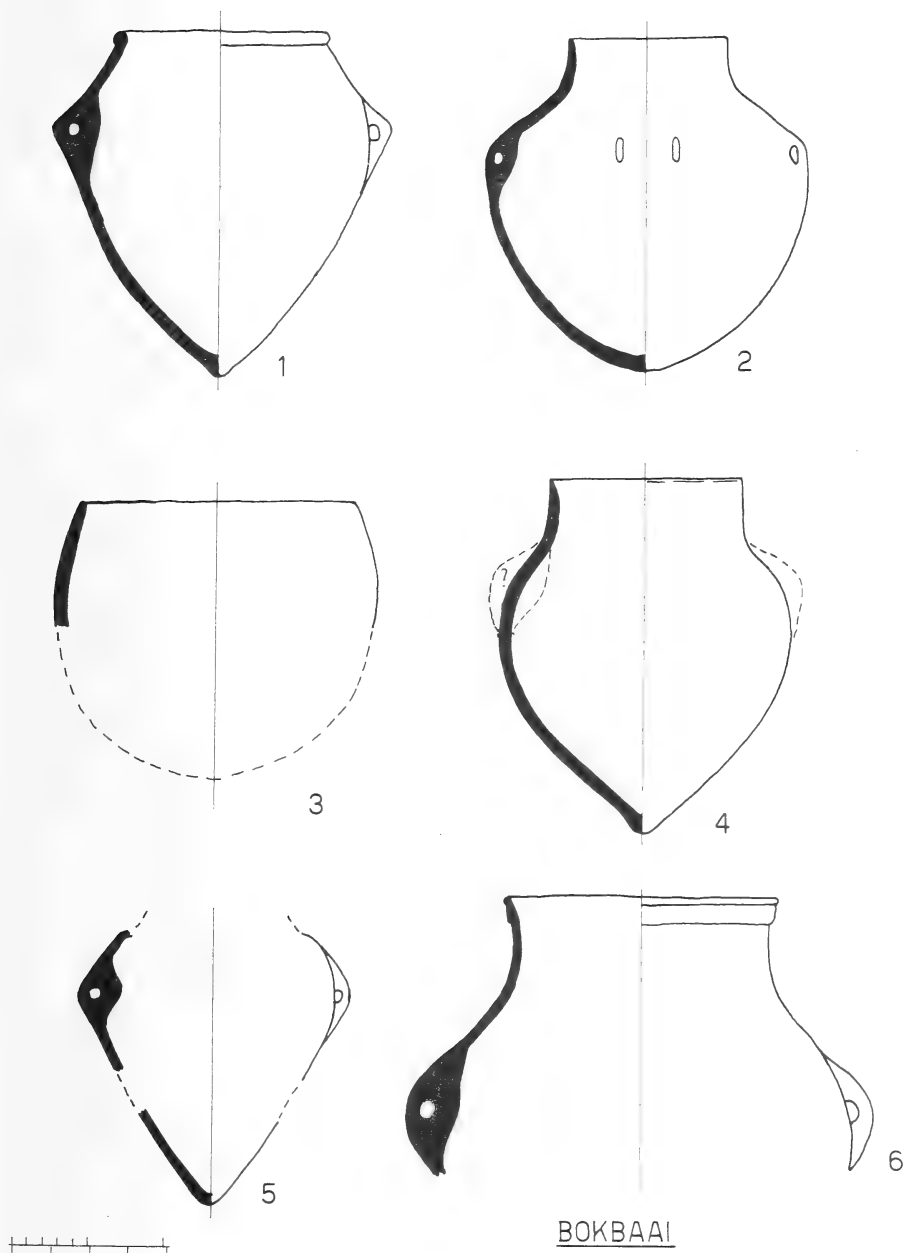


FIG. XII

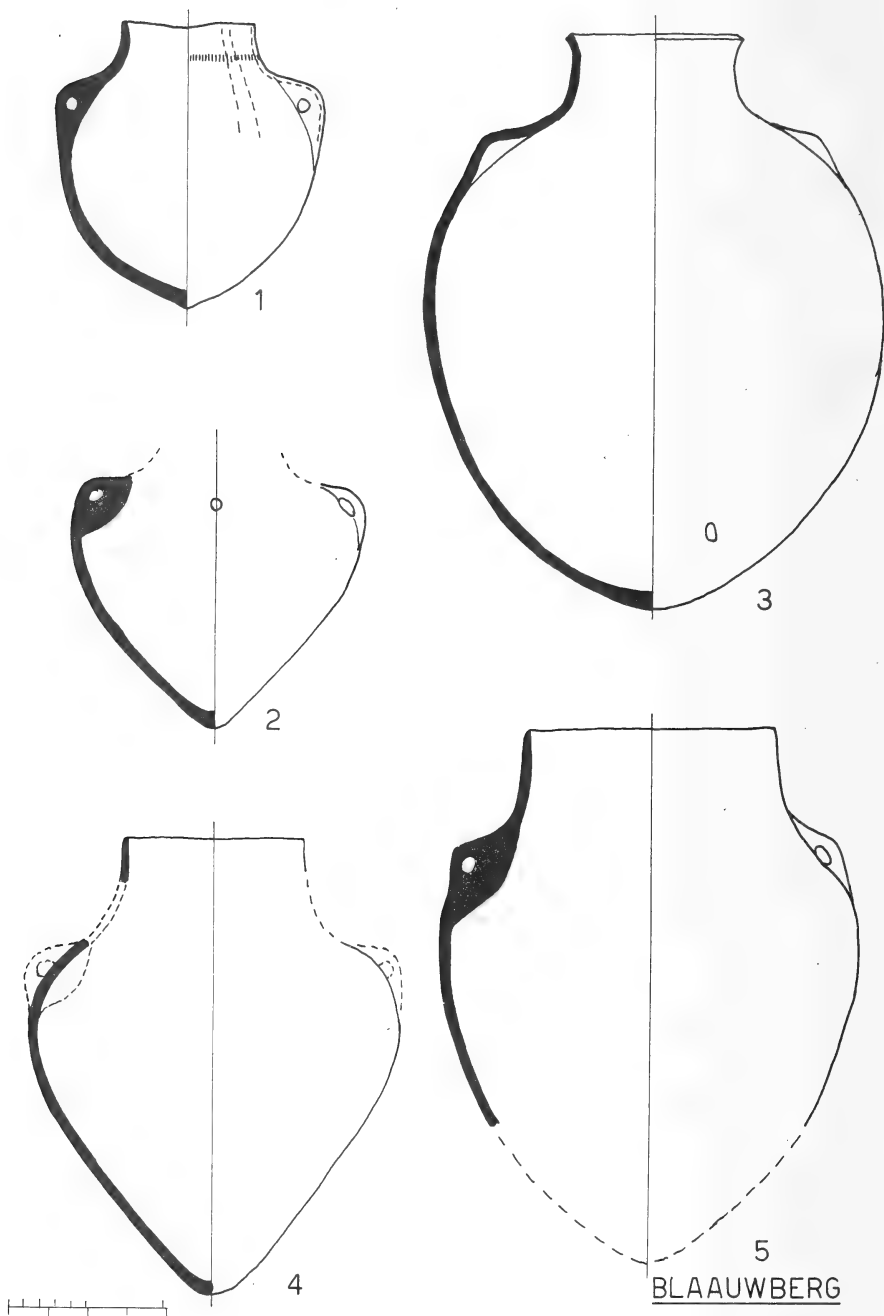


FIG. XIII

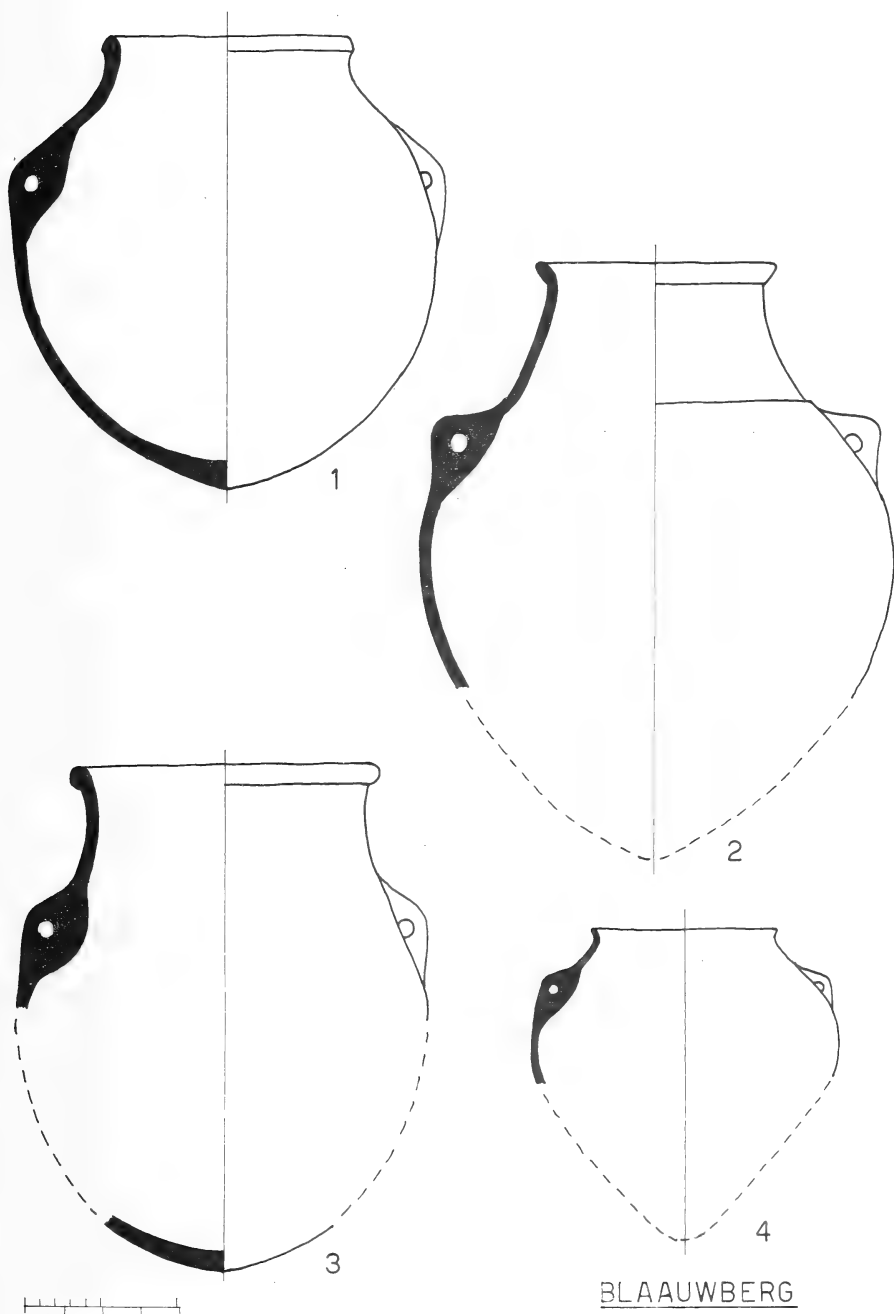


FIG. XIV

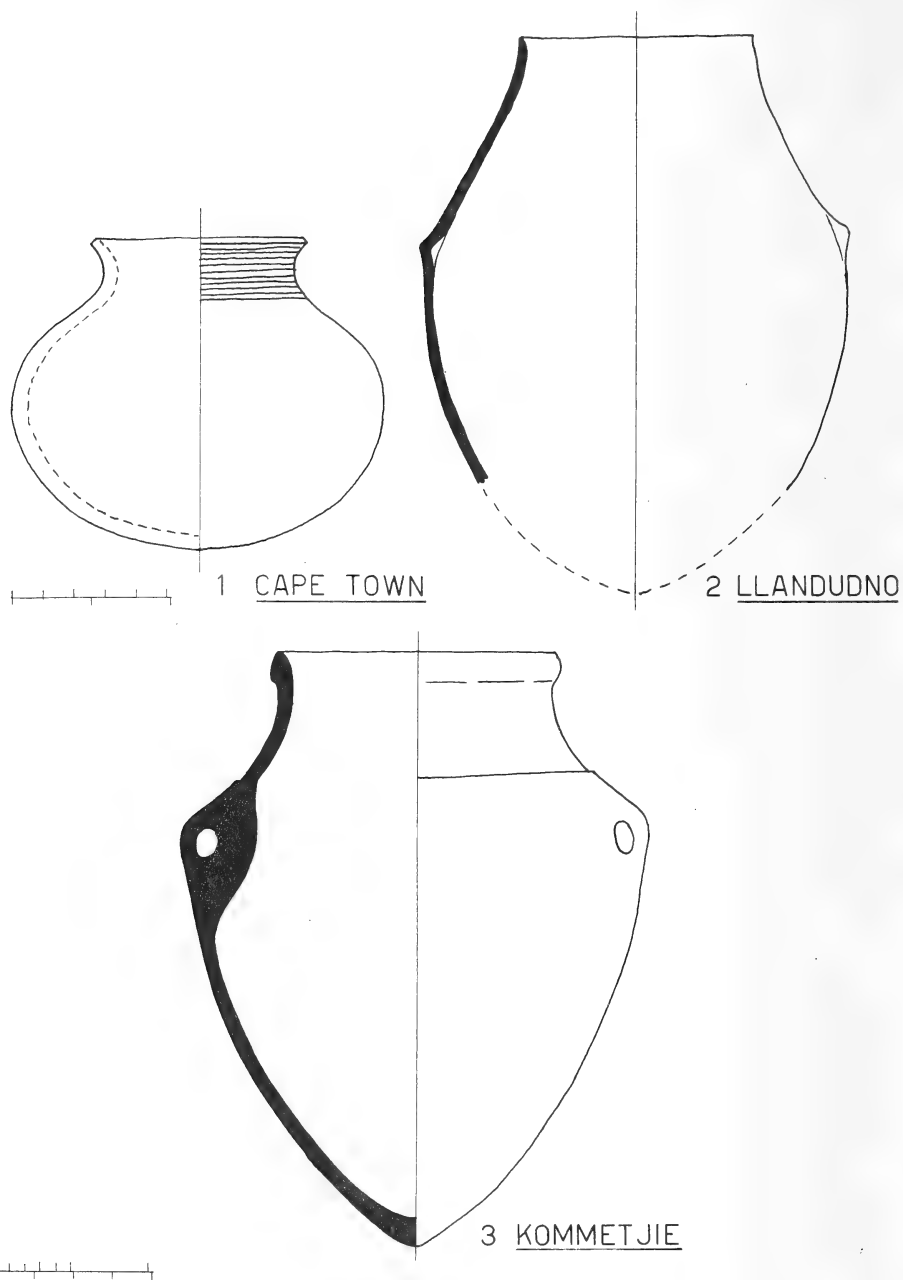


FIG. XV

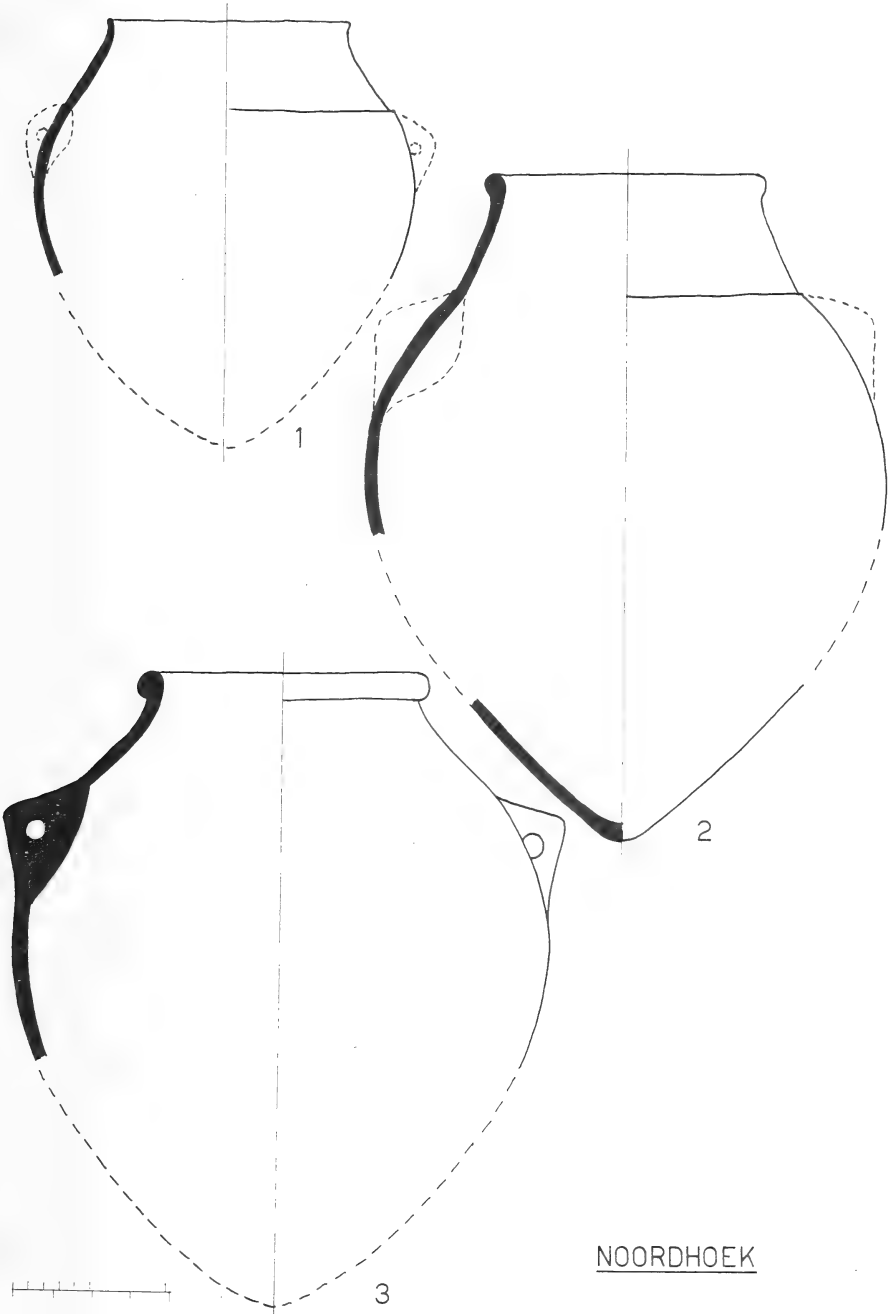


FIG. XVI

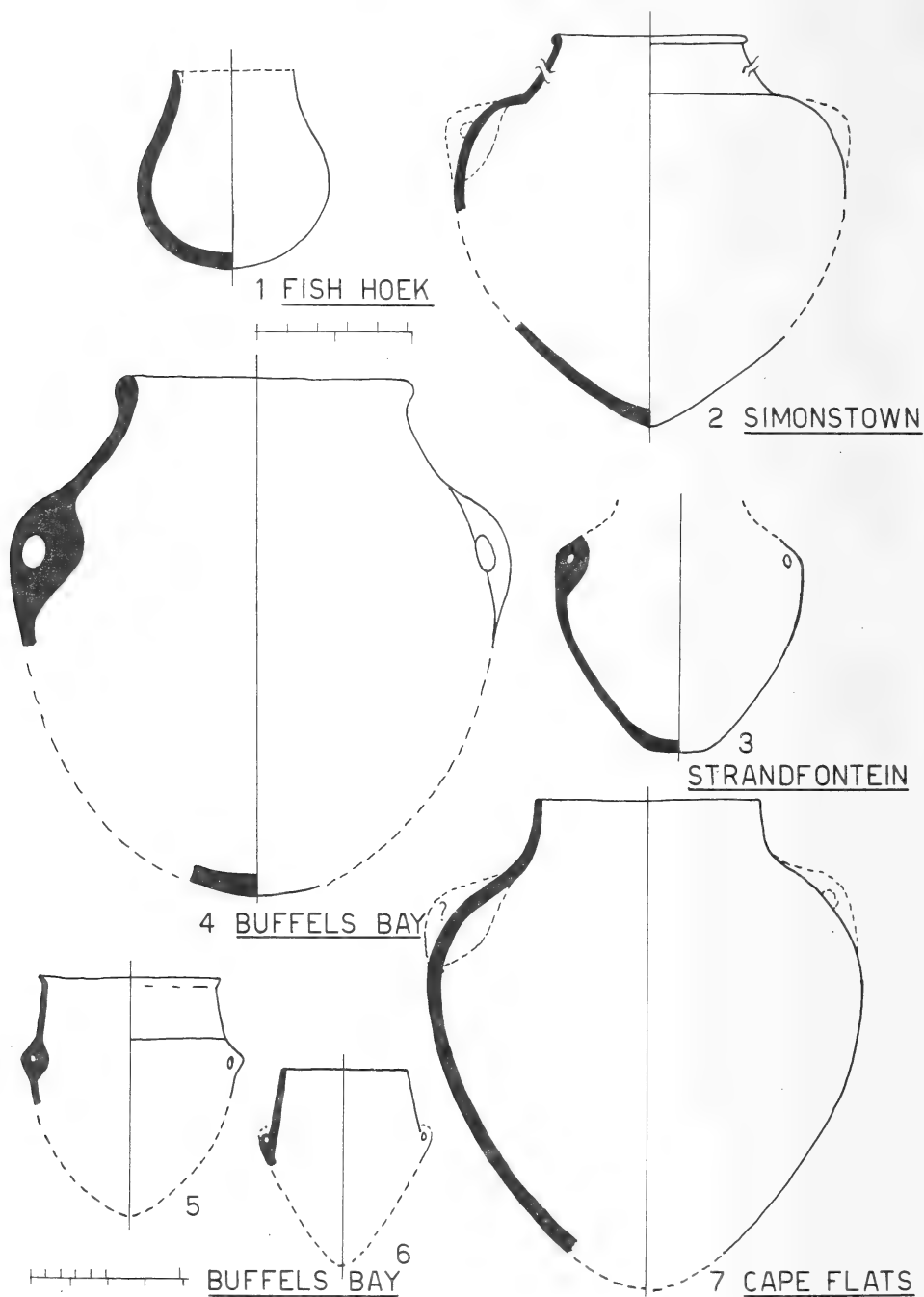


FIG. XVII

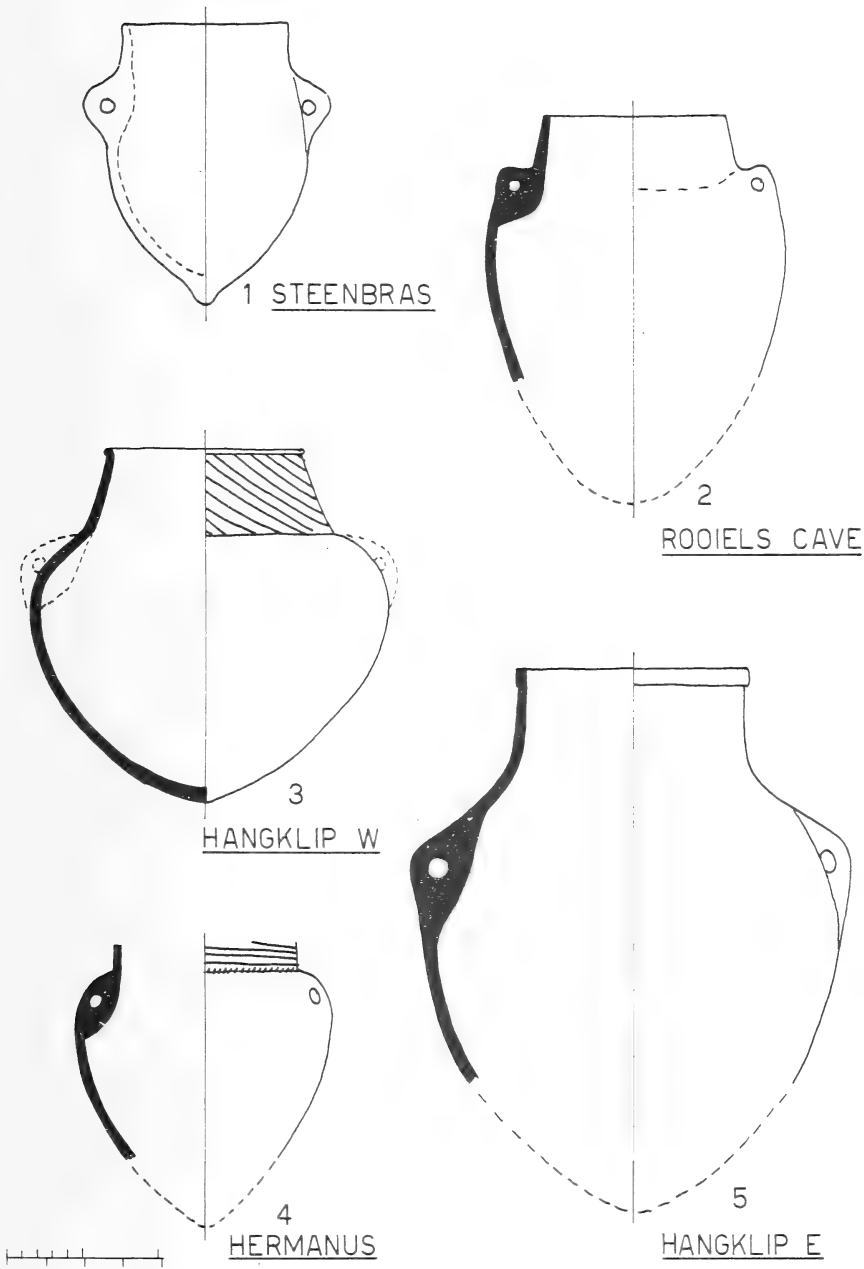


FIG. XVIII

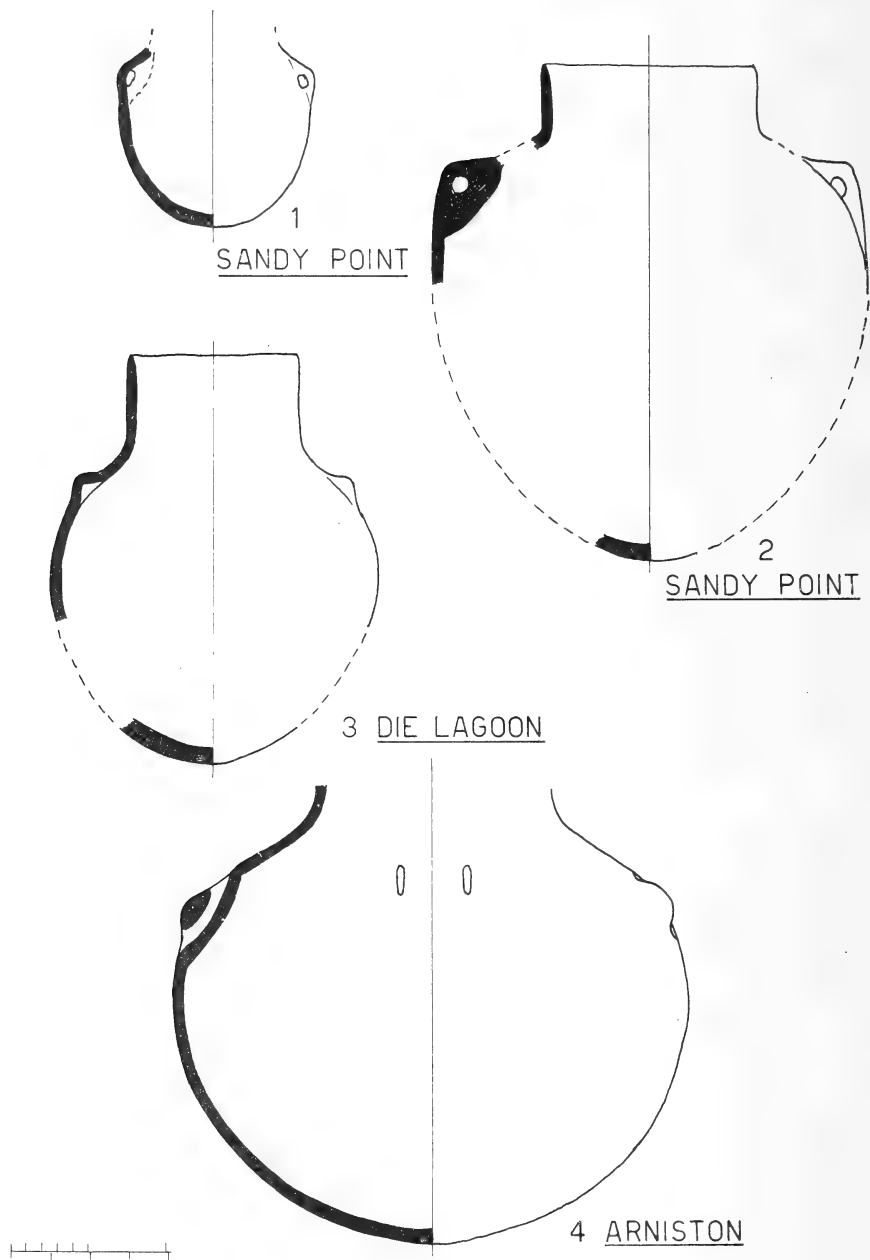


FIG. XIX

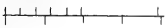
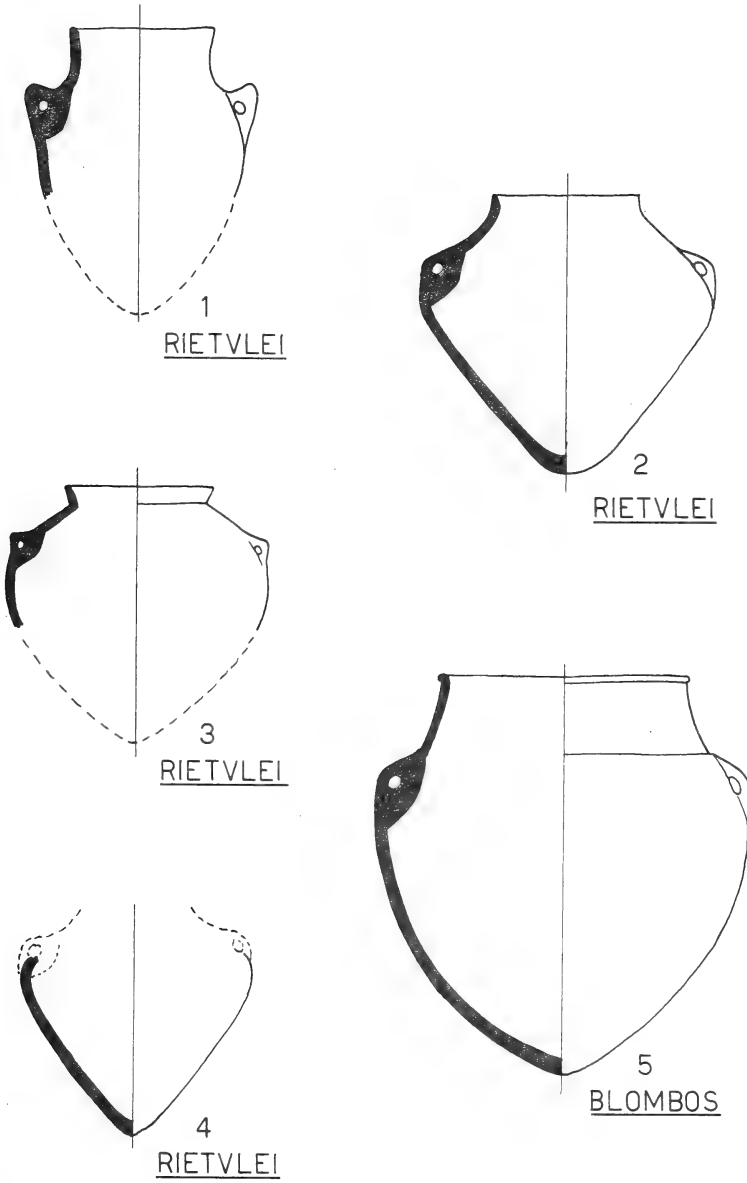


FIG. XX

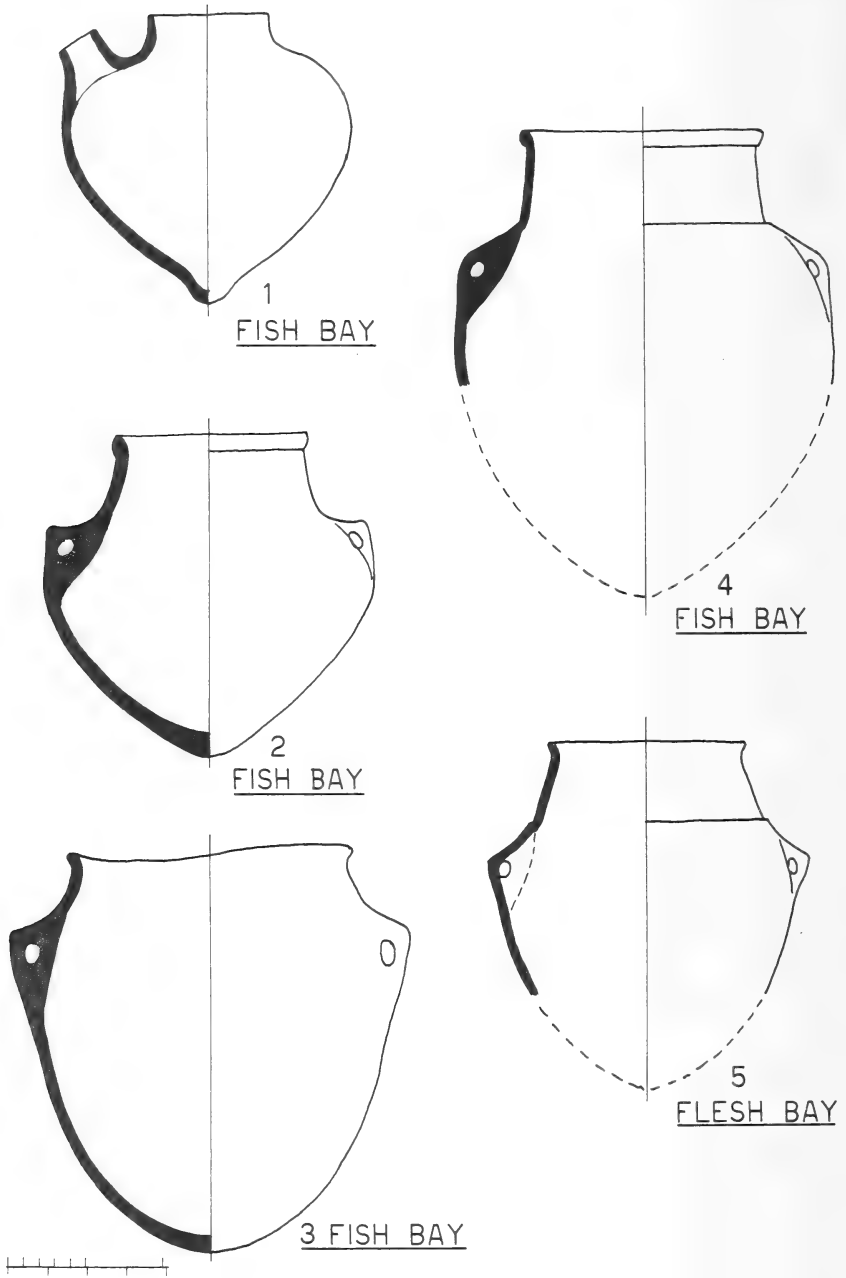


FIG. XXI

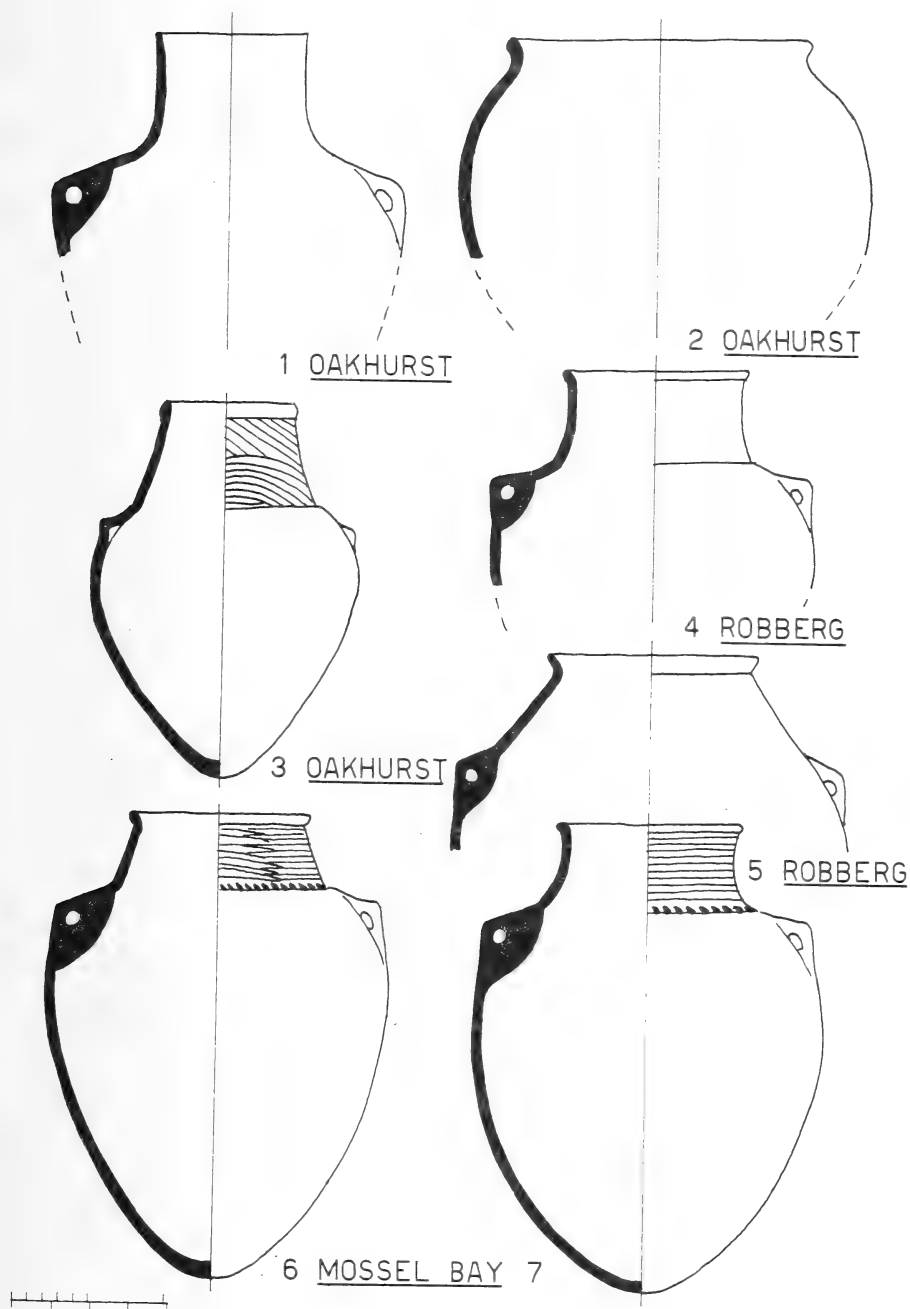


FIG. XXII

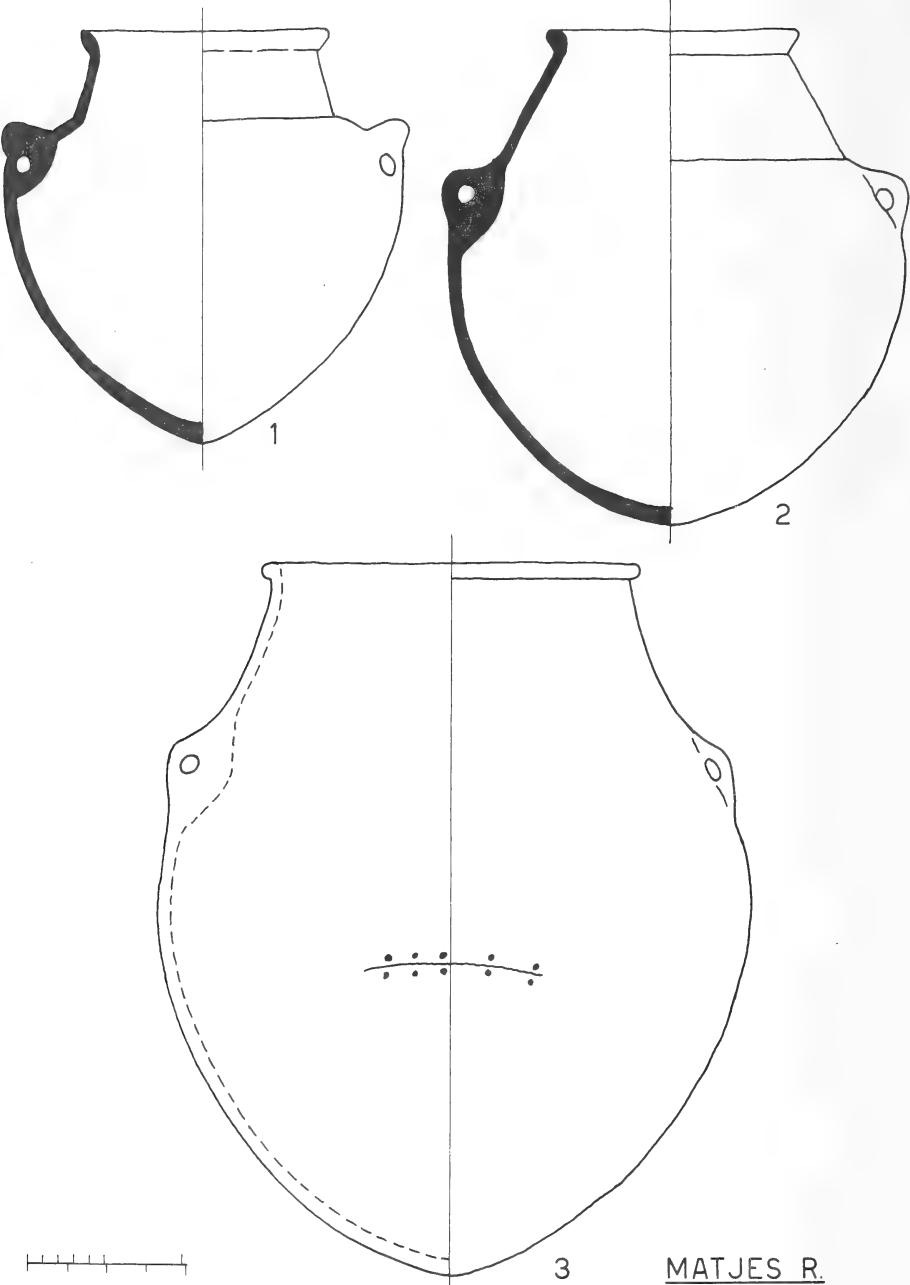


FIG. XXIII

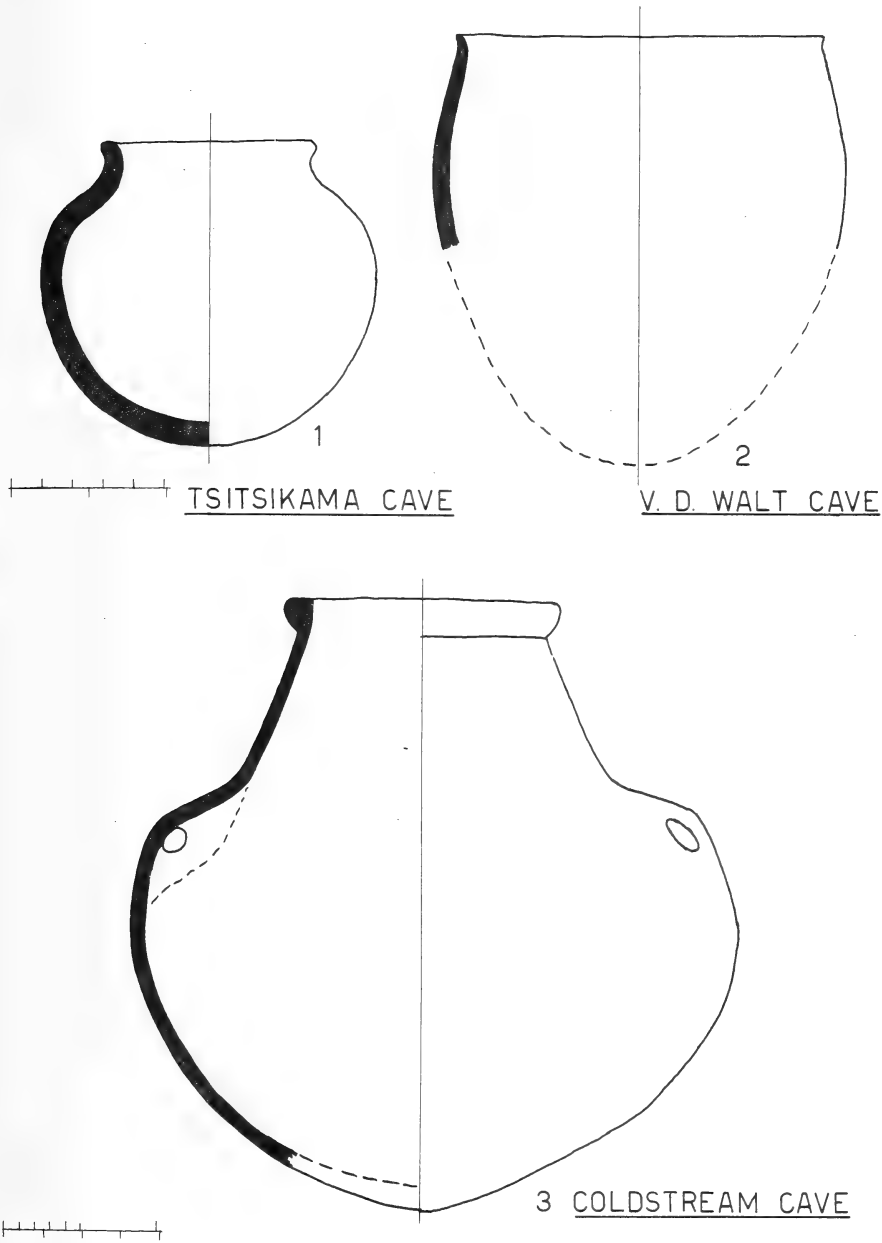


FIG. XXIV

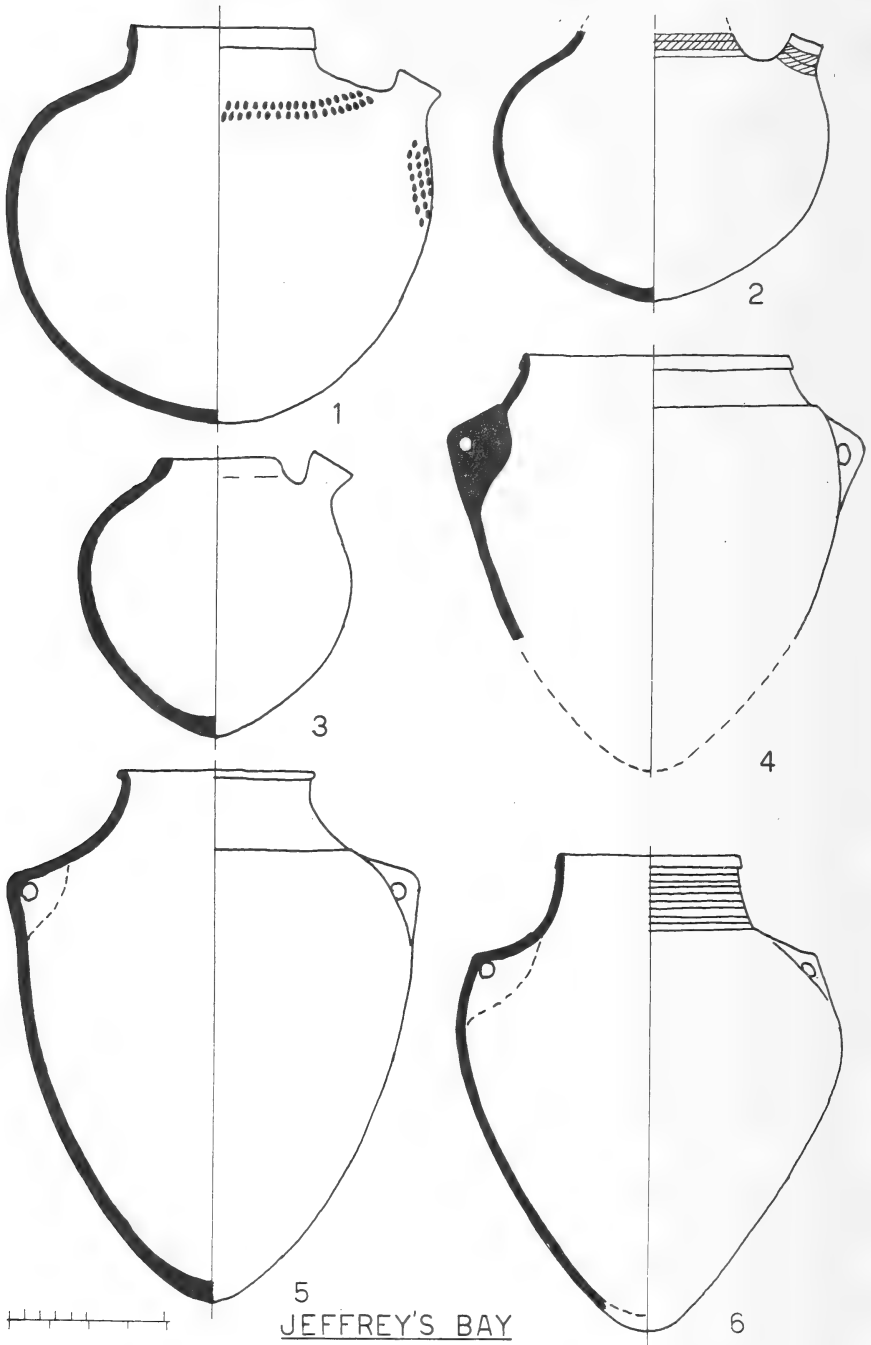


FIG. XXV

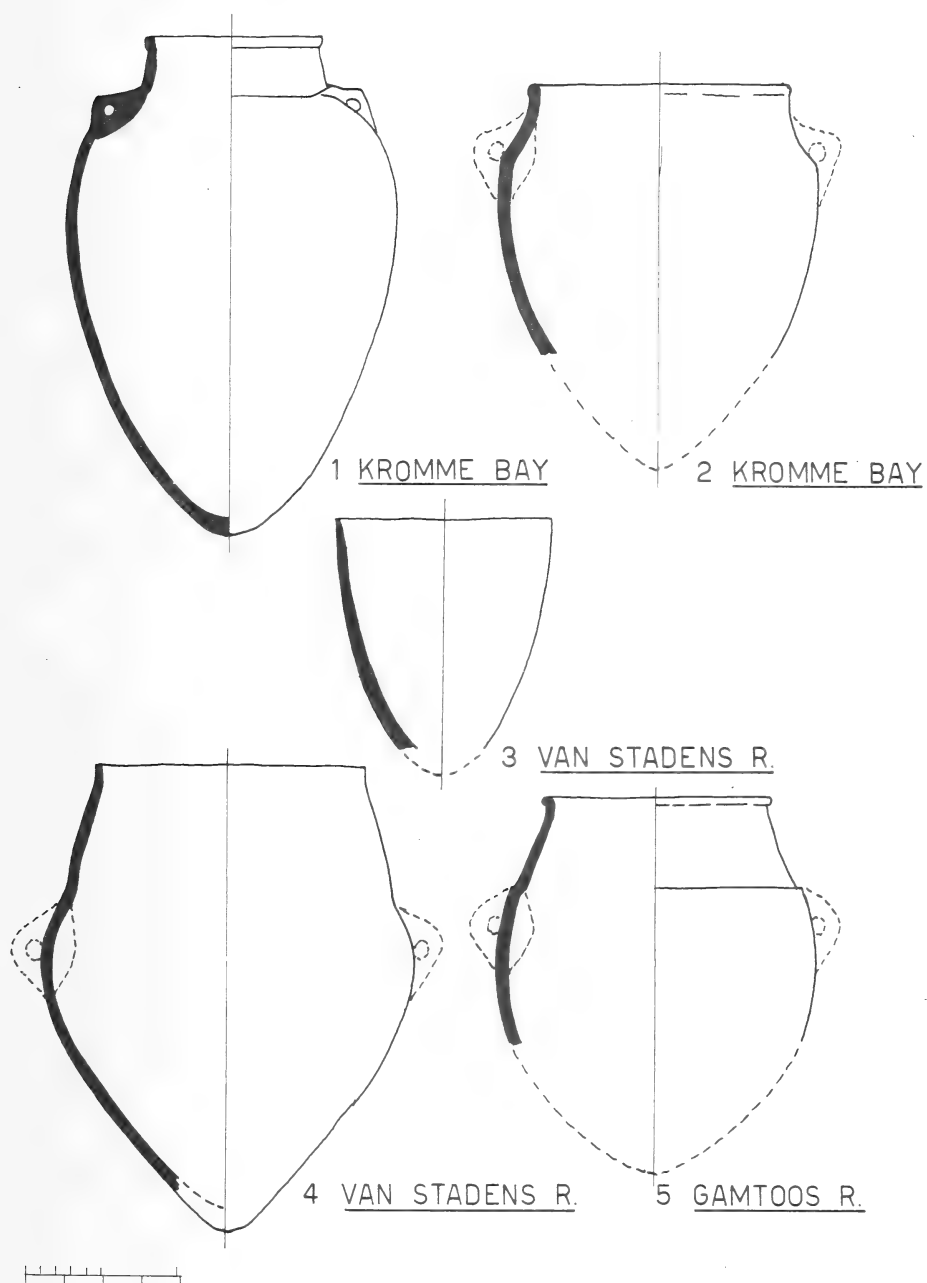


FIG. XXVI

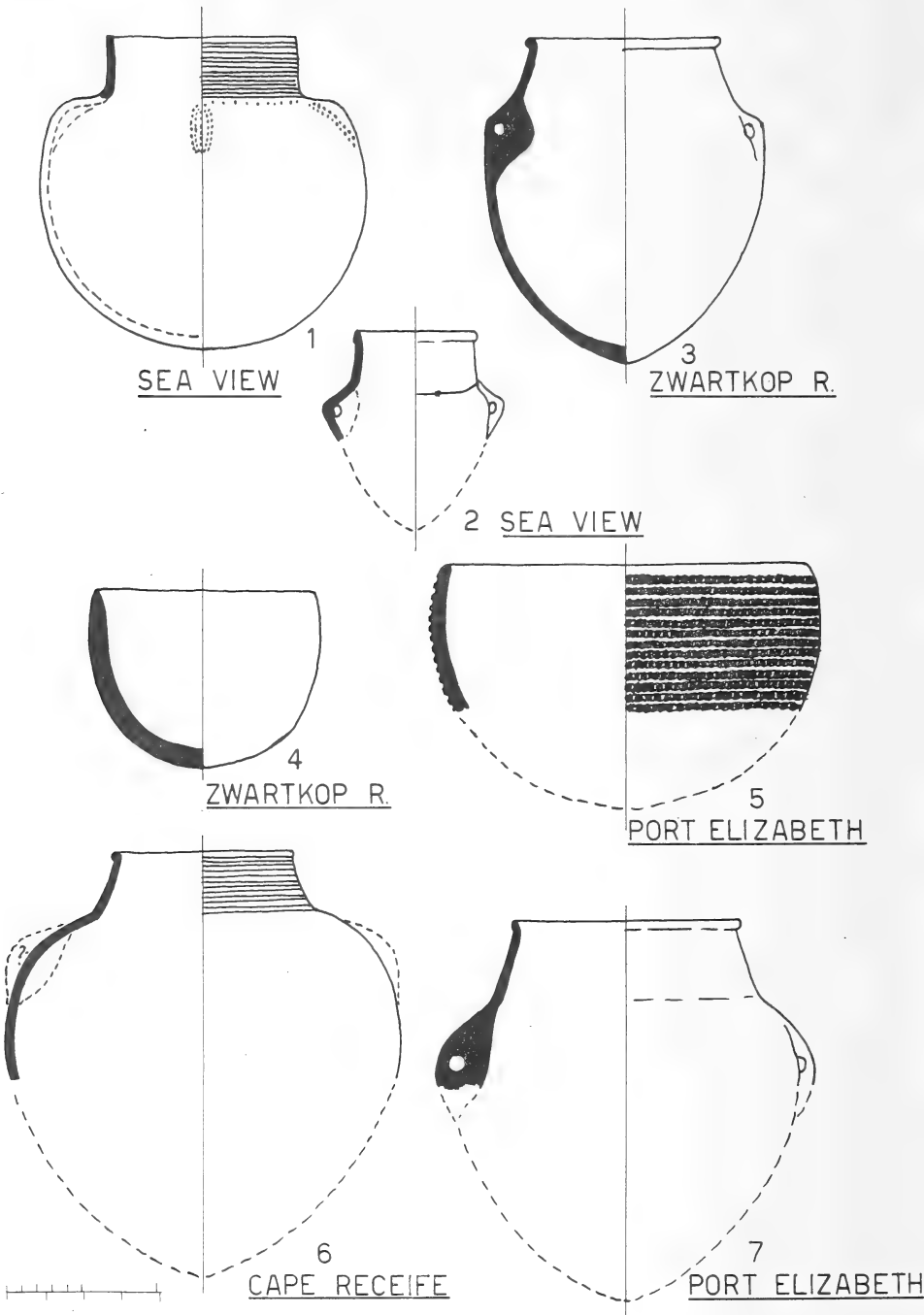


FIG. XXVII

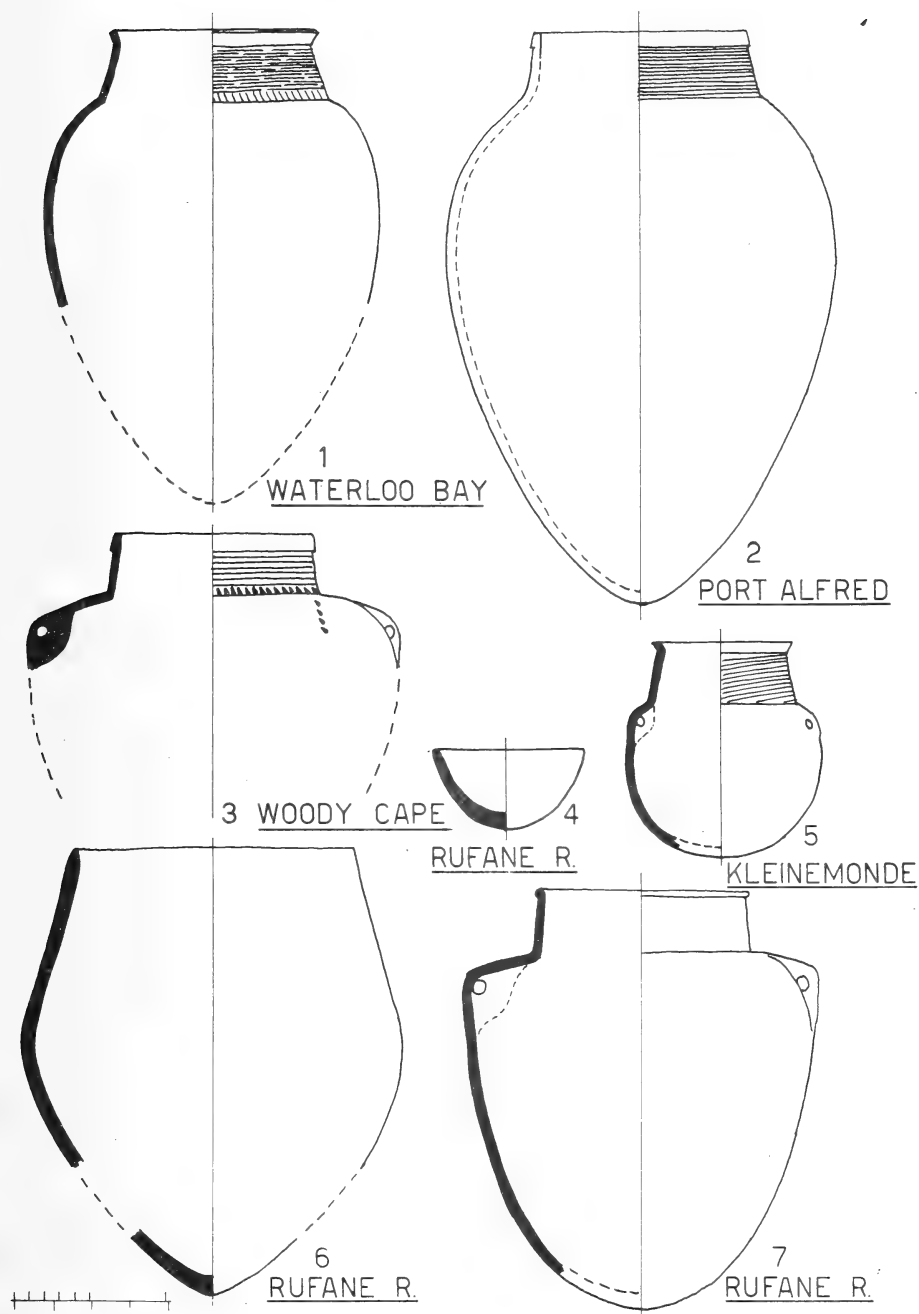


FIG. XXVIII

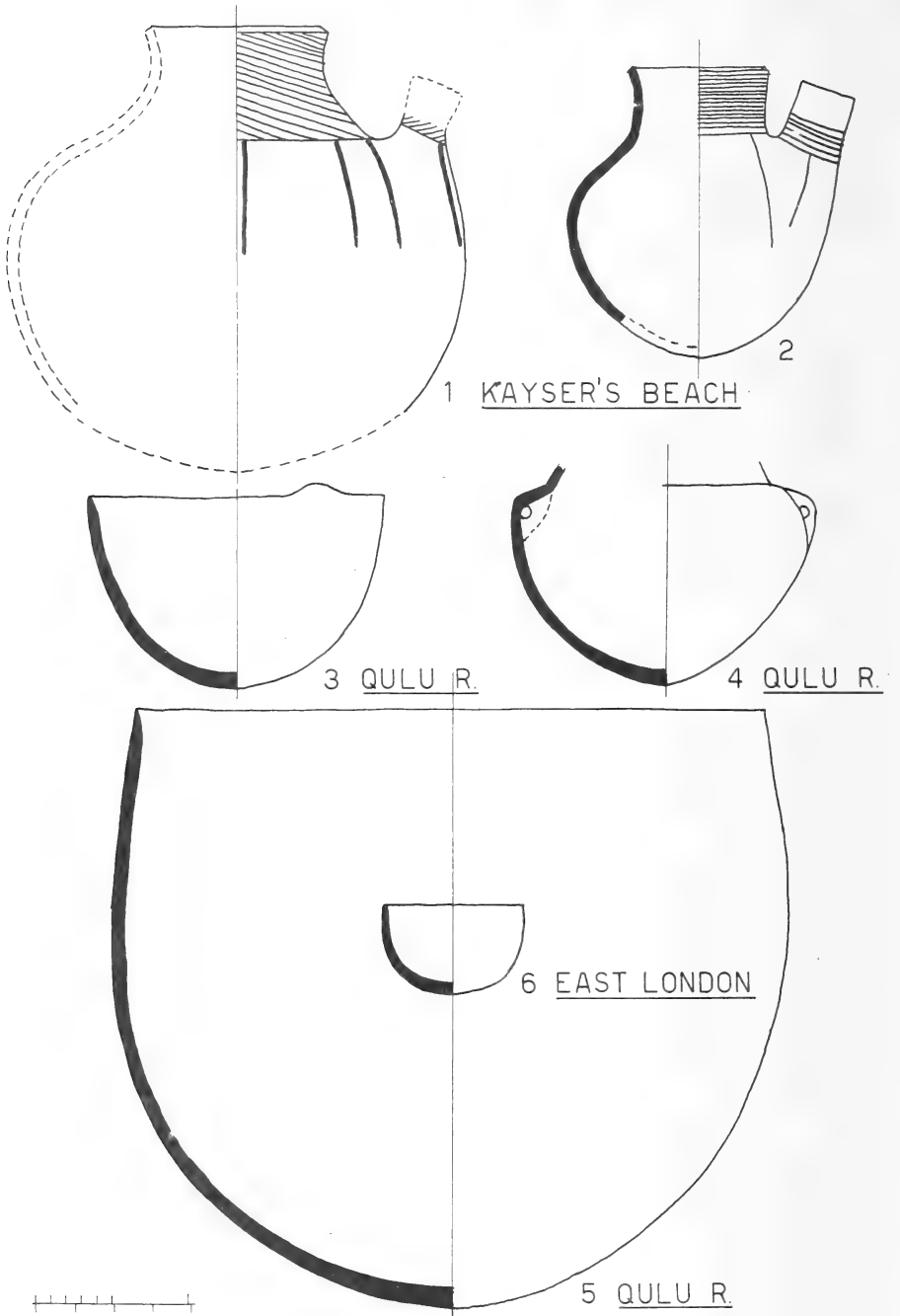


FIG. XXIX

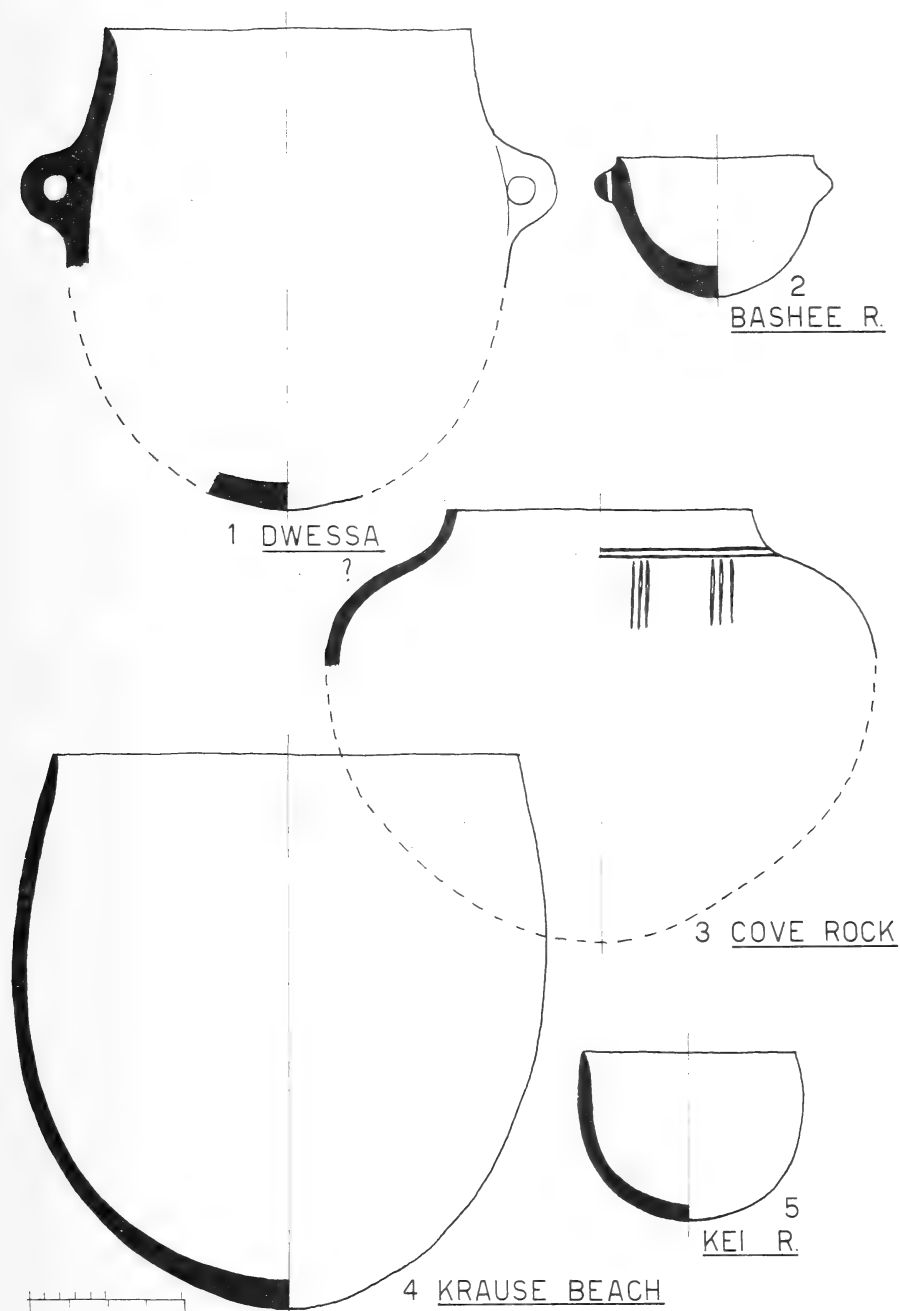


FIG. XXX

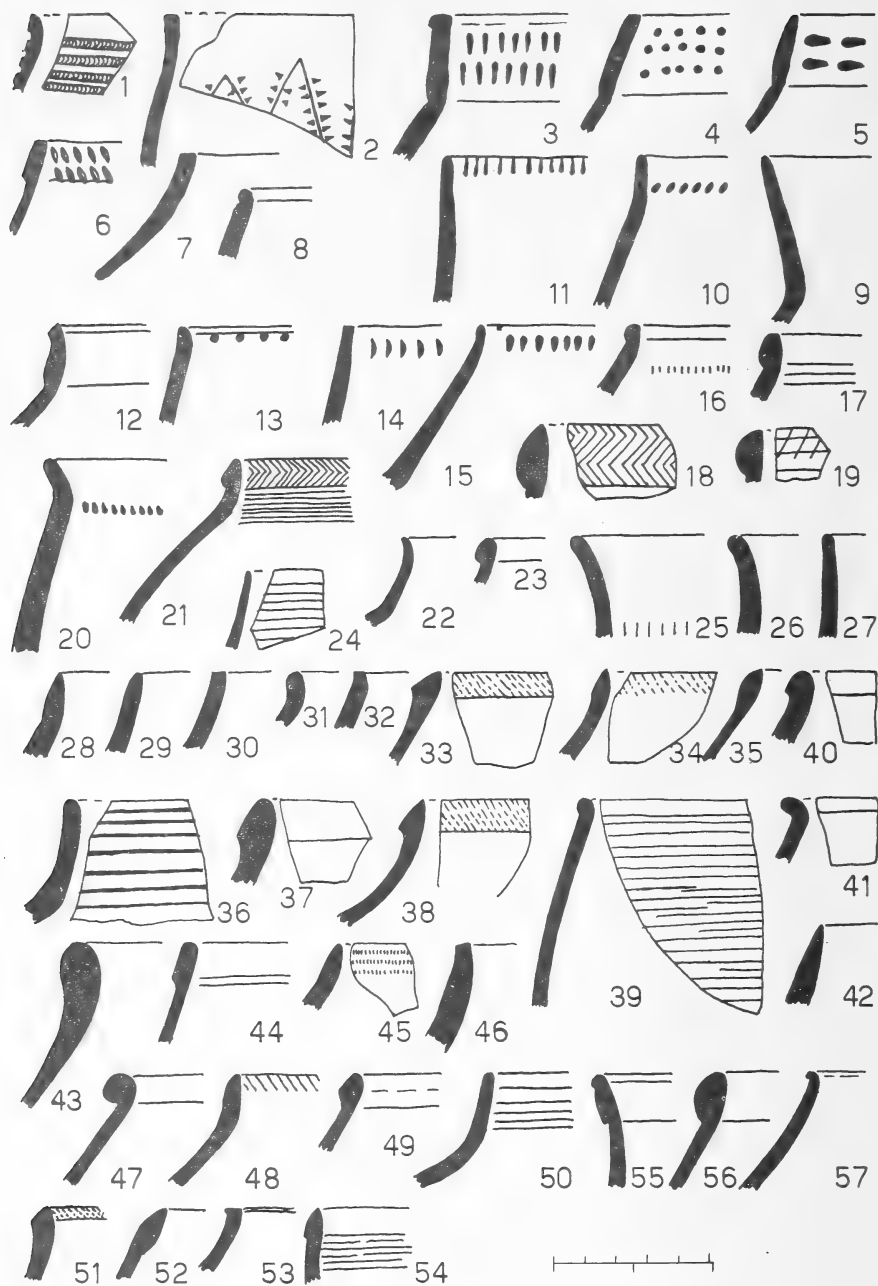


FIG. XXXI

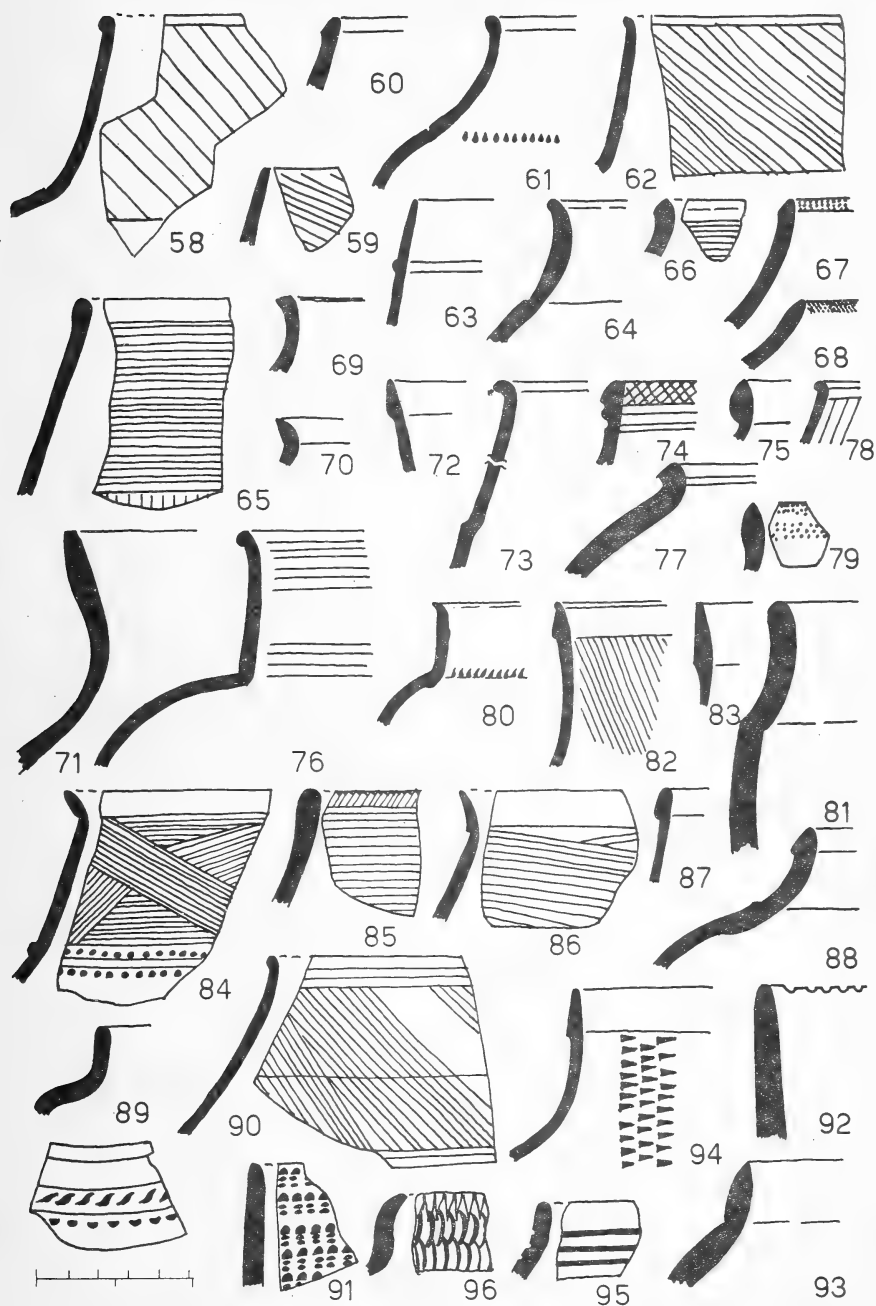


FIG. XXXII

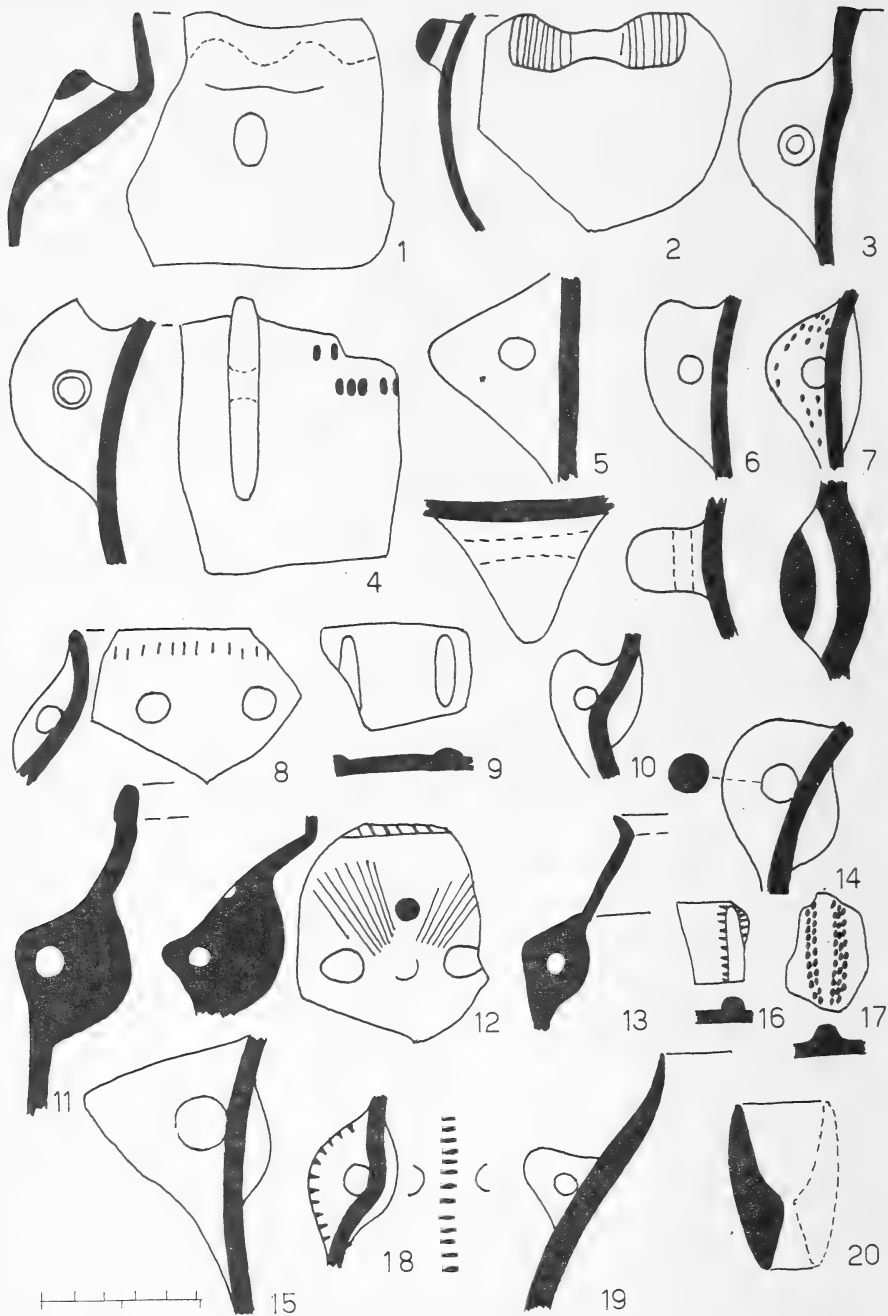


FIG. XXXIII

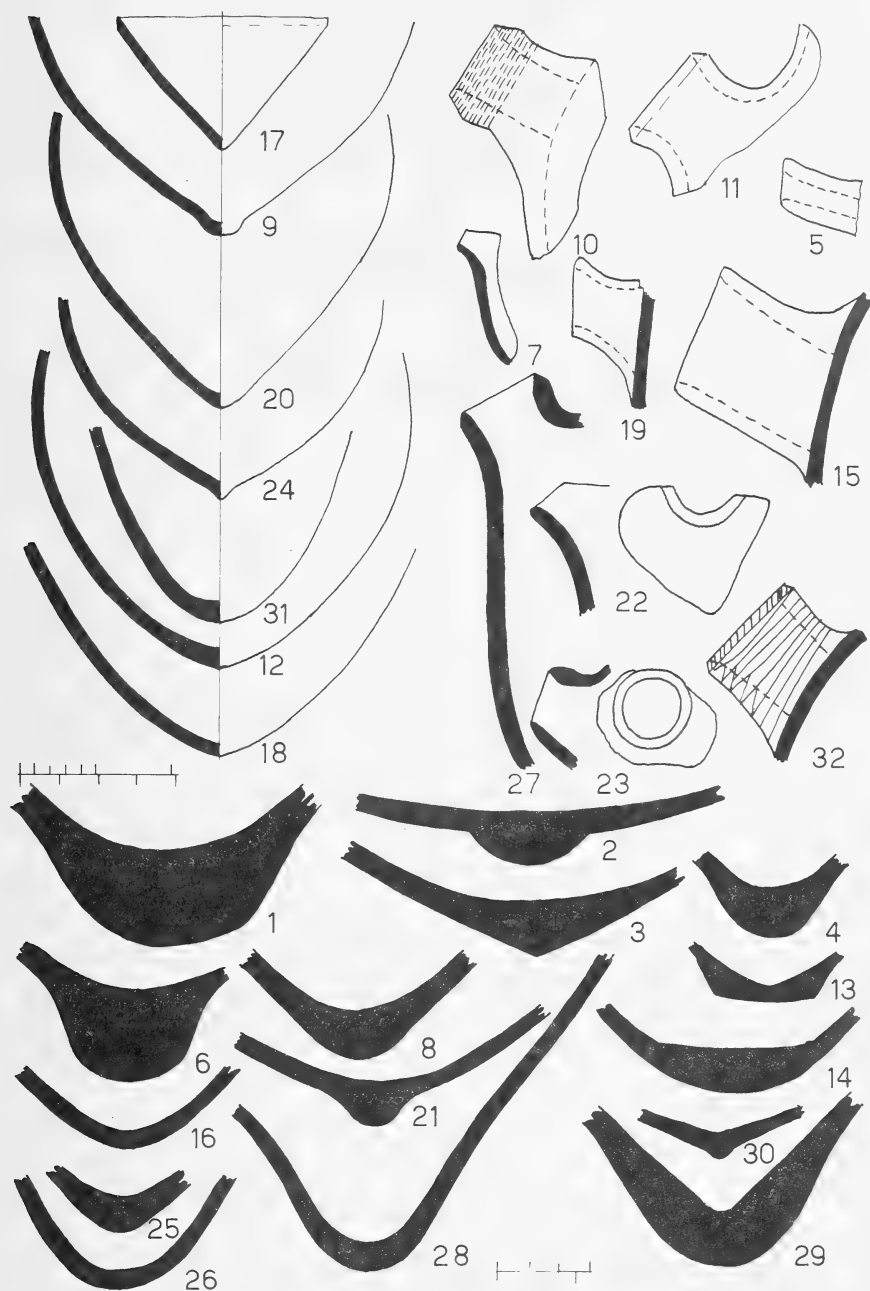


FIG. XXXIV

INSTRUCTIONS TO AUTHORS

MANUSCRIPTS

In duplicate (one set of illustrations), type-written, double spaced with good margins, including TABLE OF CONTENTS and SUMMARY. Position of text-figures and tables must be indicated.

ILLUSTRATIONS

So proportioned that when reduced they will occupy not more than $4\frac{3}{4}$ in. = 7 in. ($7\frac{1}{2}$ in. including the caption). A scale (metric) must appear with all photographs.

REFERENCES

Authors' names and dates of publication given in text; full references at end of paper in alphabetical order of authors' names (Harvard system). References at end of paper must be given in this order:

Name of author, in capitals, followed by initials; names of joint authors connected by &, not 'and'. Year of publication; several papers by the same author in one year designated by suffixes a, b, etc. Full title of paper; initial capital letters only for first word and for proper names (except in German). Title of journal, abbreviated according to *World list of scientific periodicals* and underlined (italics). Series number, if any, in parenthesis, e.g. (3), (n.s.), (B.). Volume number in arabic numerals (without prefix 'vol.'), with wavy underlining (bold type). Part number, only if separate parts of one volume are independently numbered. Page numbers, first and last, preceded by a colon (without prefix 'p'). Thus:

SMITH, A. B. 1956. New *Plonia* species from South Africa. *Ann. Mag. nat. Hist.* (12) 9: 937-945.

When reference is made to a separate book, give in this order: Author's name; his initials; date of publication; title, underlined; edition, if any; volume number, if any, in arabic numerals, with wavy underlining; place of publication; name of publisher. Thus:

BROWN, X. Y. 1953. *Marine faunas*. 2nd ed. 2. London: Green.

When reference is made to a paper forming a distinct part of another book, give: Name of author of paper, his initials; date of publication; title of paper; 'In', underlined; name of author of book; his initials; title of book, underlined; edition, if any; volume number, if any, in arabic numerals, with wavy underlining; pagination of paper; place of publication; name of publisher. Thus:

SMITH, C. D. 1954. South African *Plonias*. In Brown, X. Y. *Marine faunas*. 2nd ed. 3: 63-95. London: Green.

SYNONYMY

Arranged according to chronology of names. Published scientific names by which a species has been previously designated (subsequent to 1758) are listed in chronological order, with abbreviated bibliographic references to descriptions or citations following in chronological order after each name. Full references must be given at the end of the paper. Articles and recommendations of the *International code of zoological nomenclature adopted by the XV International congress of zoology, London, July 1958*, are to be observed (particularly articles 22 and 51).

Examples: *Plonia capensis* Smith, 1954: 86, pl. 27, fig. 3. Green, 1955: 23, fig. 2.

When transferred to another genus:

Euplonia capensis (Smith) Brown, 1955: 259.

When misidentified as another species:

Plonia natalensis (non West), Jones, 1956: 18.

When another species has been called by the same name:

[non] *Plonia capensis*: Jones, 1957: 27 (= *natalensis* West).

HECKMAN
BINDERY INC.



OCT 98

Bound -To-Please® N. MANCHESTER,
INDIANA 46962

SMITHSONIAN INSTITUTION LIBRARIES



3 9088 01206 6023